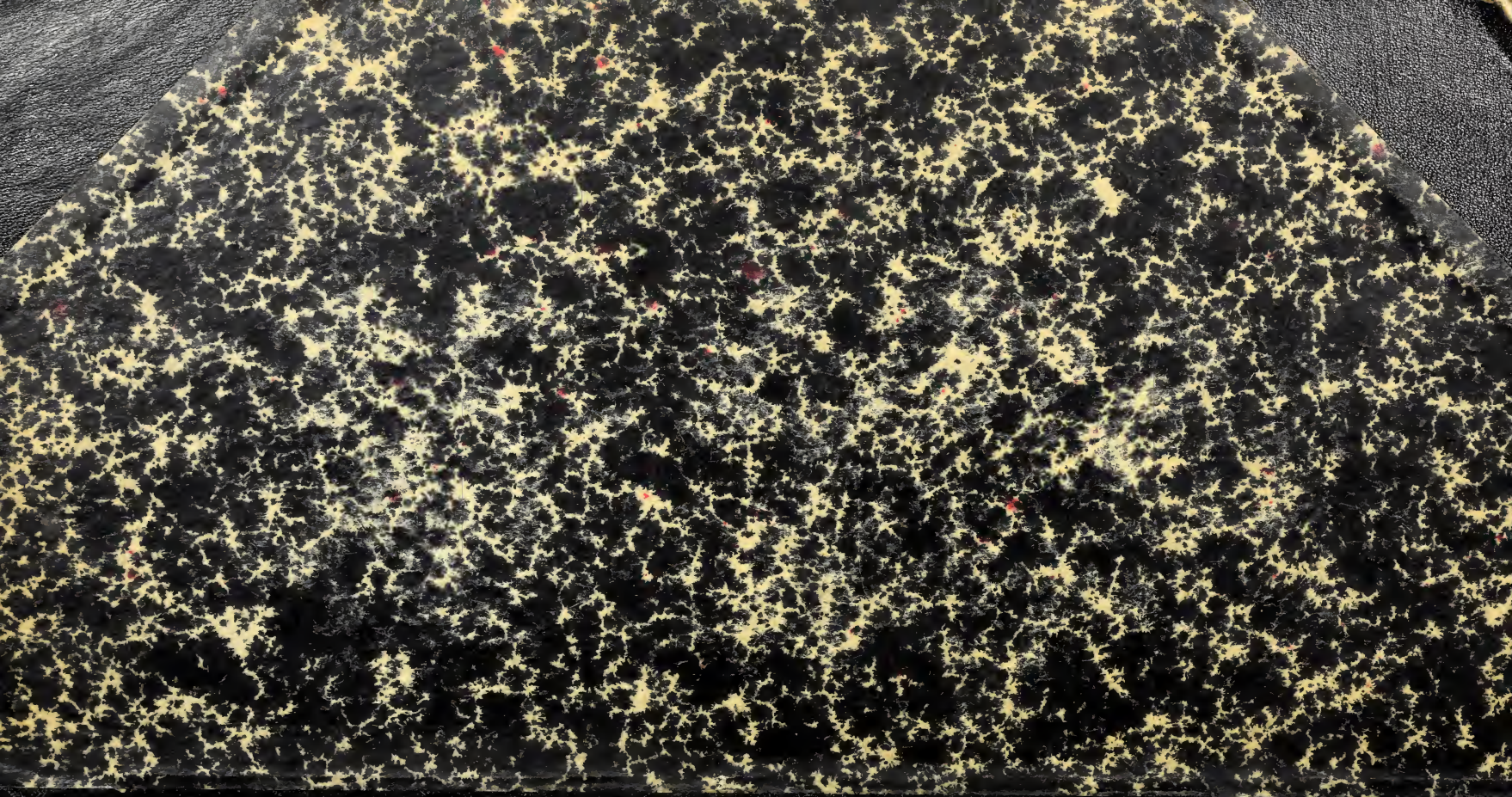



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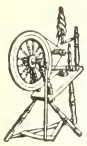
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W. H. BRENNAN, Mgr. — **G. E. JUDD, Asst. Mgr.** — **A. M. WIGGIN, Treas.**

MONDAY, MAY 5, 1924

Programme 1

OPENING NIGHT
PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" Berlioz
2. OVERTURE to "The Marriage of Figaro" Mozart
3. WALTZ, "Très Jolie" Waldteufel
4. FANTASIA, "Samson and Delilah" Saint-Säens

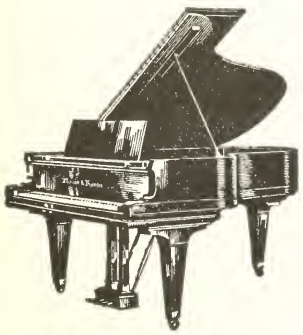
5. ORIENTAL RHAPSODY Glazounov
 Evening—Call of the Guard—Dance of the Young People
6. BURLESCA Scarlatti-Jacchia
7. LOVE-DEATH from "Tristan and Isolde" Wagner
8. MARCHE SLAVE Tchaikovsky

9. SELECTION, "Wildflower" Youmans-Stothart
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. SLAVONIC DANCE No. 1 Dvořák

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Programme 2

TUESDAY, MAY 6, 1924

SIMMONS NIGHT

PROGRAMME

1. MARCH, "Cruiser Harvard" Strube
2. OVERTURE, "Maximillian Robespierre" Litolff
3. WALTZ, "España" Waldteufel
4. *a.* Marching Song Emma Burchenal
 b. Our Alma Mater Arranged by Leo R. Lewis
 c. Stand by Simmons Marion Fitch

5. FANTASIA, "Carmen" Bizet
6. LARGO from the "New World" Symphony Dvořák
7. VOLGA BARGEMEN'S SONG Arranged by Jacchia
8. RUSTIC DANCE from "The Snow Maiden" Rimsky-Korsakov

HAIL, ALMA MATER . . . Words by Sarah Louise Arnold

9. SELECTION, "Stepping Stones" Kern
10. INVITATION TO THE DANCE Weber-Berlioz
11. AMERICAN PATROL Meacham

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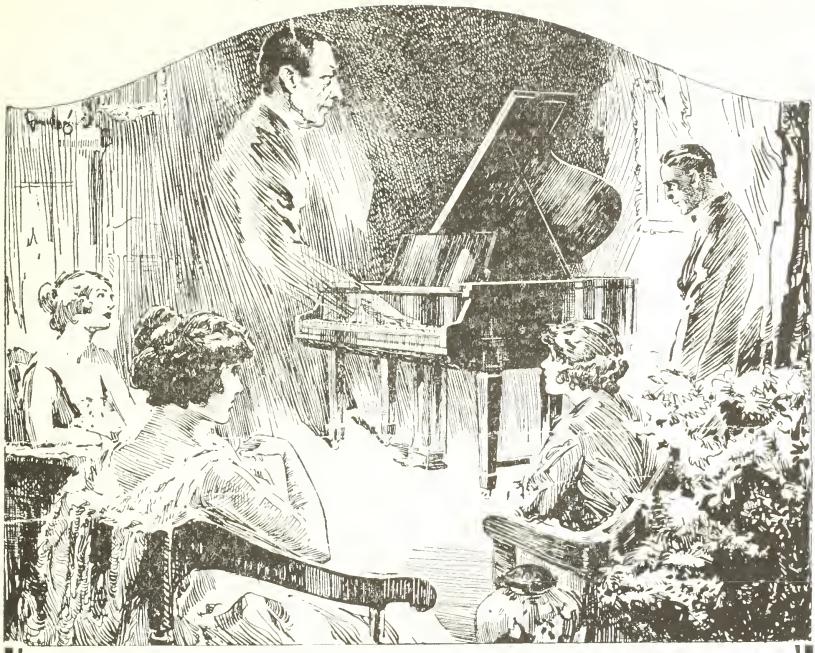
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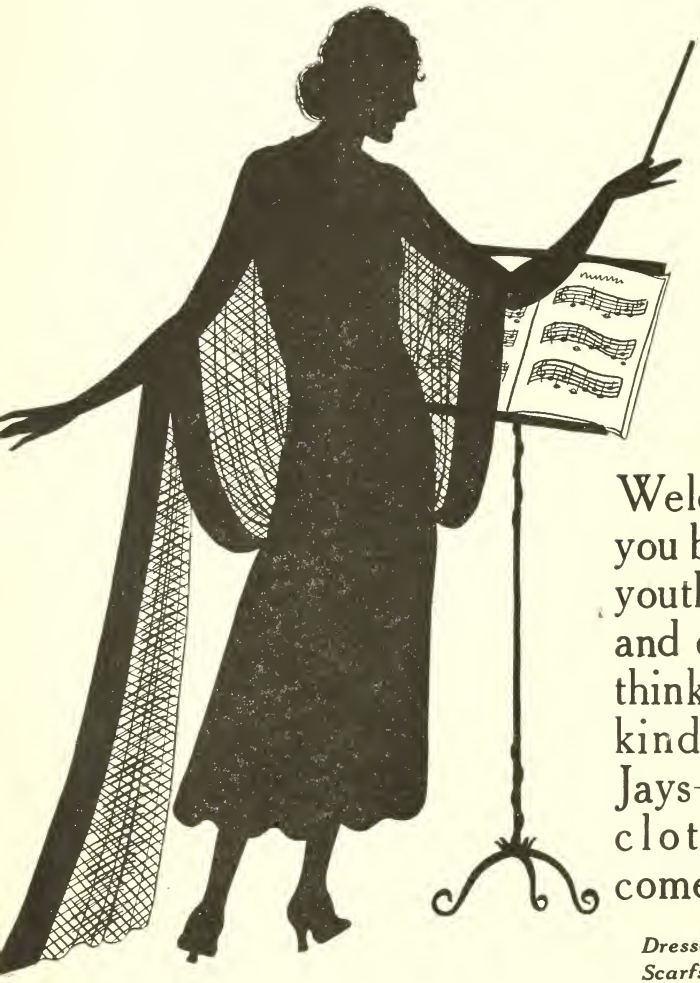
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WEDNESDAY, MAY 7, 1924

Programme 3

MUSIC WEEK NIGHT

PROGRAMME

1. POLONAISE from "Eugen Onegin" Tchaikovsky
2. OVERTURE to "Raymond" Thomas
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. BALLET from "Rosamunde" Schubert
6. LARGO Handel
 (Solo violin, harp, organ and strings)
7. ADAGIO CANTABILE from the Sonata Pathétique Beethoven
 (Orchestrated by AGIDE JACCHIA)
8. RHAPSODY, "España" Chabrier

9. RIDE OF THE VALKYRIES Wagner
10. THE LARK Glinka-Jacchia
11. AMERICAN FANTASY Herbert

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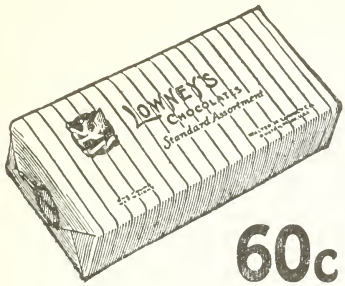
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THURSDAY, MAY 8, 1924

Programme 4

WELLESLEY NIGHT AT THE POPS

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. WALTZ, "Vienna Blood" Strauss
3. OVERTURE to "William Tell" Rossini
4. SONGS BY WELLESLEY GLEE CLUB

5. FIRST HUNGARIAN RHAPSODY Liszt
6. BARCAROLLE from "The Tales of Hoffmann" Offenbach
7. PROCESSION TO THE CATHEDRAL, "Lohengrin" Wagner
8. WELLESLEY FANTASY H. C. Macdougall

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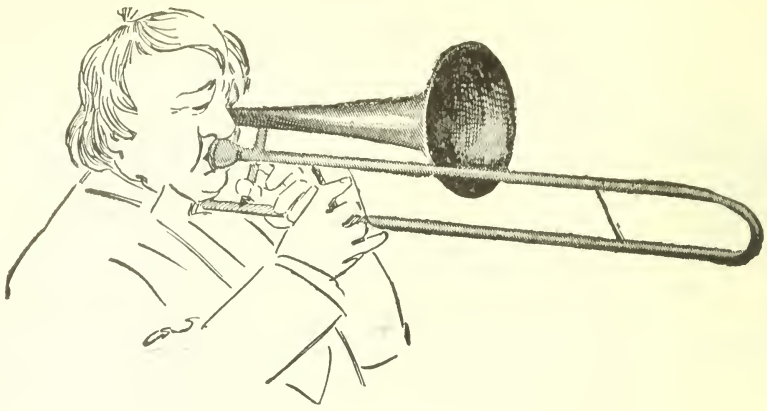
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FRIDAY, MAY 9, 1924

Programme 5

MASSACHUSETTS-MAINE DAUGHTERS' NIGHT

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Mignon" — Thomas
3. OLD SLAVE SONG — Gaines-Jacchia
 (Saxophone Solo, Abdon Laus)
4. FANTASIA, "L'Oracolo" — Leoni

5. SECOND HUNGARIAN RHAPSODY — Liszt
6. MEDITATION from "Thais" — Massenet
 (Solo Violin, Julius Theodorowicz)
7. WALTZ in A minor — Grieg-Jacchia
8. HYMN TO THE SUN from "Iris" — Mascagni
 Night—Dawn—Sunrise

9. BALLET SUITE, "Nutcracker" — Tchaikovsky
 a. Little Overture *b.* Chinese Dance
 c. Trépak
10. WALTZ, "The Skaters" — Waldteufel
11. CORTÈGE from "The Queen of Sheba" — Gounod

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Programme 6

SATURDAY, MAY 10, 1924

PROGRAMME

1. PRELUDE to "Carmen" Bizet
2. OVERTURE, "Oberon" Weber
3. MACUSHLA MacMorough-Jacchia
4. FANTASIA, "Lohengrin" Wagner

5. RHAPSODY, "Italia" Casella
6. PIROUETTE Glazounov
 (Flute solo, PASQUALE AMERENA)
7. INTERMEZZO from "Cavalleria Rusticana" Mascagni
8. FINALE, Fourth Symphony Tchaikovsky

9. EGYPTIAN BALLET Luigini
10. WALTZ, "Roses from the South" Strauss
11. FIFTH HUNGARIAN DANCE Brahms

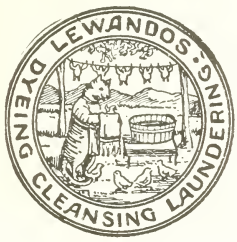


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SUNDAY, MAY 11, 1924

Programme 7

RUSSIAN PROGRAMME

1. ENTRANCE OF ANTONY, "A Night in Egypt" Arensky
2. DANCE OF THE BIRDS, "Snégourotchka" Rimsky-Korsakov
3. EIGHT RUSSIAN POPULAR MELODIES Liadov
 Religious Song — Koliadá Maledá — Lament
 Comical Song — Legend of the Birds — Lullaby
 Patrol — Russian Dance
4. KAMMENOI OSTROW Rubinstein
5. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

6. ORIENTAL RHAPSODY Glazounov
 Evening—Call of the Guard—Dance of the Young People
7. THE LARK Glinka
 (Arranged by AGIDE JACCHIA)
8. POLOVTSIAN DANCES from "Prince Igor" Borodin
9. HEBREW DANCE Karganov
10. PROCESSION OF THE SARDAR Ippolitov Ivanov

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MONDAY, MAY 12, 1924

Programme 8

TWELFTH ANNUAL TUFTS NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "Light Cavalry" Suppé
3. FANTASIA, "Pagliacci" Leoncavallo
4. TUFTS SONGS

5. FINLANDIA Sibelius
6. BACCHANALE from "Tannhäuser" Wagner
7. LILT from Suite "College Life" (new) L. R. Lewis '87
8. TUFTS SONGS

9. BALLET SUITE, "Coppelia" Délibes
 a. Valse *b.* Czardas
10. WALTZ, "The Sirens" Waldteufel
11. MARCH, "Semper Fidelis" Sousa

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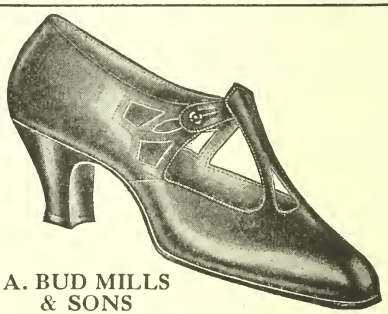
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It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

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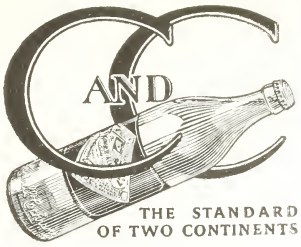
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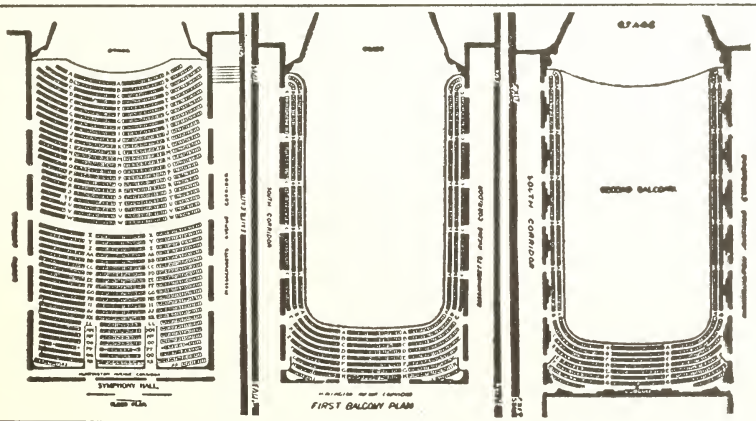
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WEDNESDAY, MAY 7, 1924

Programme 3

MUSIC WEEK NIGHT
PROGRAMME

1. POLONAISE from "Eugen Onegin" Tchaikovsky
2. OVERTURE to "Raymond" Thomas
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. BALLET from "Rosamunde" Schubert
6. LARGO Handel

(Solo violin, harp, organ and strings)

7. ADAGIO CANTABILE from the Sonata Pathétique Beethoven

(Orchestrated by AGIDE JACCHIA)

8. RHAPSODY, "España" Chabrier

9. RIDE OF THE VALKYRIES Wagner
10. THE LARK Glinka-Jacchia
11. AMERICAN FANTASY Herbert

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RUSSIAN PROGRAMME **Sunday, May 11**
HARVARD '27 NIGHT **Tuesday, May 13**

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Programme 4

THURSDAY, MAY 8, 1924

WELLESLEY NIGHT AT THE POPS

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. WALTZ, "Vienna Blood" Strauss
3. OVERTURE to "William Tell" Rossini
4. SONGS BY WELLESLEY GLEE CLUB

5. FIRST HUNGARIAN RHAPSODY Liszt
6. BARCAROLLE from "The Tales of Hoffmann" Offenbach
7. PROCESSION TO THE CATHEDRAL, "Lohengrin" Wagner
8. WELLESLEY FANTASY H. C. Macdougall

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9. FANTASIA, "Aïda" Verdi
10. WHISPERING OF THE FLOWERS Blon
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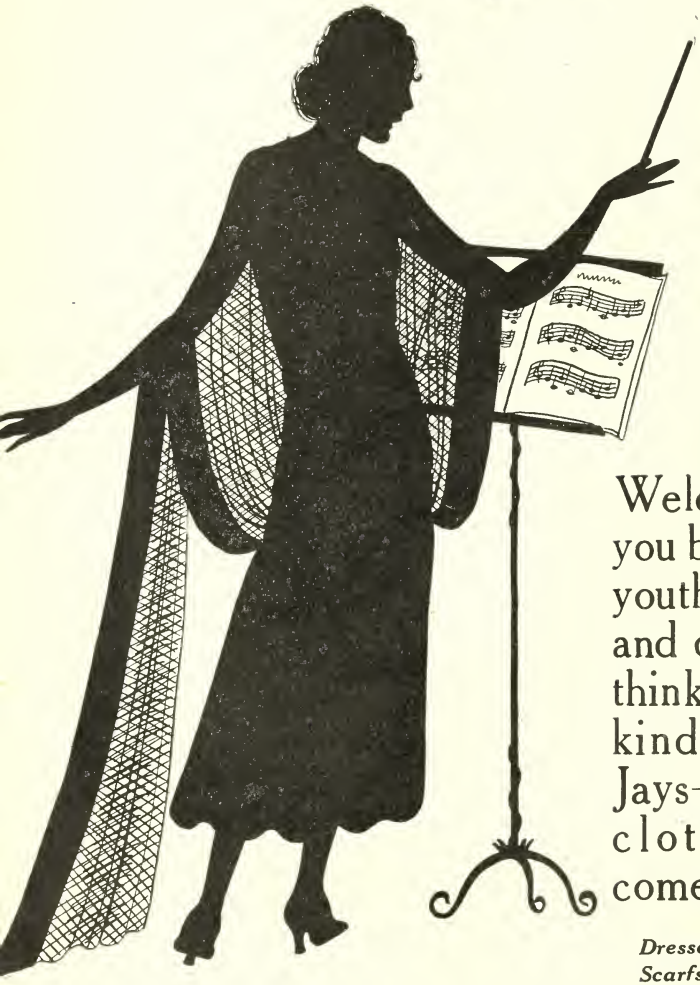
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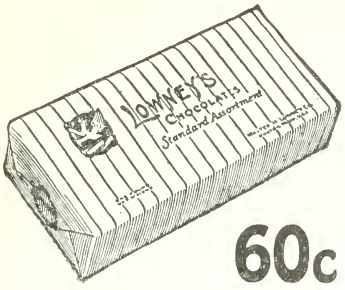


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FRIDAY, MAY 9, 1924

Programme 5

FOURTH ANNUAL MAINE NIGHT

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PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Mignon" — Thomas
3. OLD SLAVE SONG — Gaines-Jacchia
 (Saxophone Solo, ABDON LAUS)
4. FANTASIA, "L'Oracolo" — Leoni

5. SECOND HUNGARIAN RHAPSODY — Liszt
6. MEDITATION from "Thais" — Massenet
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A minor — Grieg-Jacchia
8. HYMN TO THE SUN from "Iris" — Mascagni
 Night—Dawn—Sunrise

9. BALLET SUITE, "Nutcracker" — Tchaikovsky
 a. Little Overture *b.* Chinese Dance
 c. Trépak
10. WALTZ, "The Skaters" — Waldteufel
11. CORTÊGE from "The Queen of Sheba" — Gounod

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SATURDAY, MAY 10, 1924

Programme 6

PROGRAMME

1. PRELUDE to "Carmen" Bizet
2. OVERTURE, "Oberon" Weber
3. MACUSHLA MacMurrough-Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
4. FANTASIA, "Lohengrin" Wagner

5. RHAPSODY, "Italia" Casella
6. PIROUETTE Glazounov
 (Flute Solo, PASQUALE AMERENA)
7. INTERMEZZO from "Cavalleria Rusticana" Mascagni
8. FINALE, Fourth Symphony Tchaikovsky

9. EGYPTIAN BALLET Luigini
10. WALTZ, "Roses from the South" Strauss
11. FIFTH HUNGARIAN DANCE Brahms

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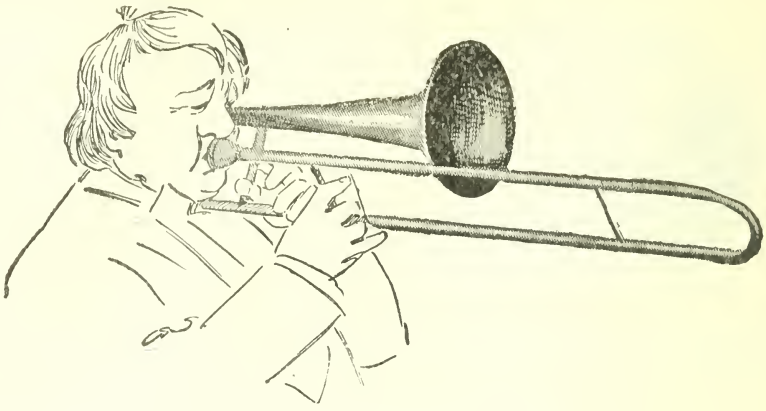
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SUNDAY, MAY 11, 1924

Programme 7

RUSSIAN PROGRAMME

1. ENTRANCE OF ANTONY, "A Night in Egypt" Arensky
2. DANCE OF THE BIRDS, "Snégourotchka" Rimsky-Korsakov
3. EIGHT RUSSIAN POPULAR MELODIES Liadov
 Religious Song — Koliadá Maledá — Lament
 Comical Song — Legend of the Birds — Lullaby
 Patrol — Russian Dance
4. KAMMENOI OSTROW Rubinstein
5. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

6. ORIENTAL RHAPSODY Glazounov
 Evening—Call of the Guard—Dance of the Young People
7. THE LARK Glinka
 (Arranged by AGIDE JACCHIA)
8. POLOVTSIAN DANCES from "Prince Igor" Borodin
9. HEBREW DANCE Karganov
10. PROCESSION OF THE SARDAR Ippolitov Ivanov



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Programme 8

MONDAY, MAY 12, 1924

TWELFTH ANNUAL TUFTS NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "Light Cavalry" Suppé
3. FANTASIA, "Pagliacci" Leoncavallo
4. TUFTS SONGS

5. FINLANDIA Sibelius
6. BACCHANALE from "Tannhäuser" Wagner
7. LILT from Suite "College Life" (new) L. R. Lewis '87
8. TUFTS SONGS

9. BALLET SUITE, "Coppelia" Délibes
 a. Valse *b.* Czardas
10. WALTZ, "The Sirens" Waldteufel
11. MARCH, "Semper Fidelis" Sousa

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TUESDAY, MAY 13, 1924

Programme 9

HARVARD '27 NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Pique Dame" Suppé
3. FANTASIA, "Il Trovatore" Verdi
4. SONGS BY HARVARD FRESHMAN GLEE CLUB
 (A. W. WRIGHT, Leader)
 - Prayer of Thanksgiving Kremser
 - Winter Song Bullard
 - O Susannah Foster

5. DANSE MACABRE Saint-Saëns
6. DEEP RIVER Burleigh-Jacchia
7. THE RIDE OF THE VALKYRIES Wagner
8. SONGS BY HARVARD FRESHMAN GLEE CLUB
 - Australia Arr. by Hancock
 - Ten Thousand Men of Harvard Murray
 - Football Songs Arr. by Childe

9. SELECTION, "Stepping Stones" Kern
10. WALTZ, "La Barcarolle" Waldteufel
11. "UP THE STREET" Morse

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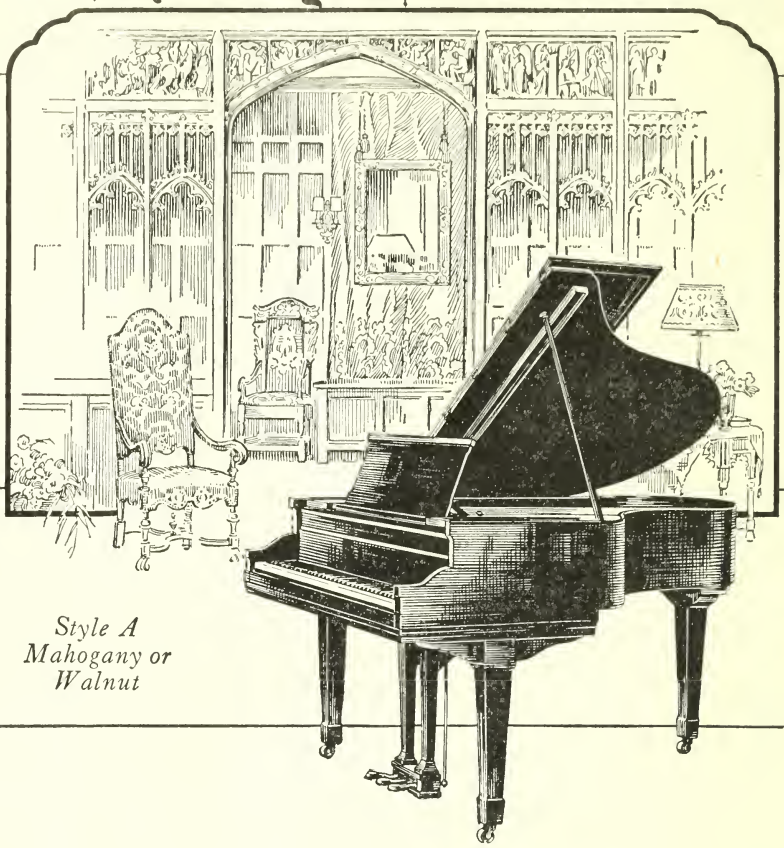
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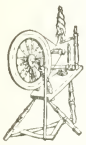
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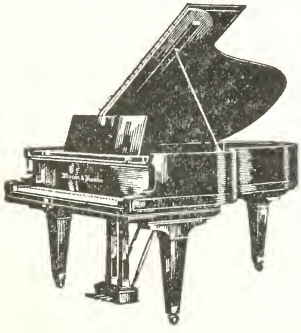
Programme 10

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Dornroeschen" Tchaikovsky
3. OLD SLAVE SONG, "I'm a-Wond'rin'" Gaines-Jacchia
 (Solo Saxophone, ABDON LAUS)
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. FINLANDIA Sibelius
6. PIROUETTE Glazounov
7. BY MOONLIGHT (Arranged by Agide Jacchia) Bendel
8. OVERTURE, "Tannhäuser" Wagner

9. SUITE from "Snow Maiden" Rimsky-Korsakov
 Introduction — Dance of the Birds
10. MACUSHLA MacMurrough-Jacchia
11. HUNGARIAN MARCH, "Rakoczy" Berlioz



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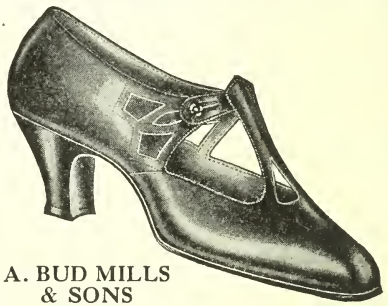
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Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

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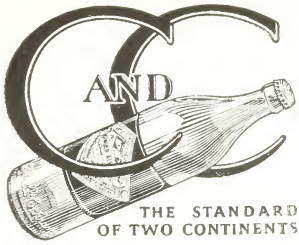
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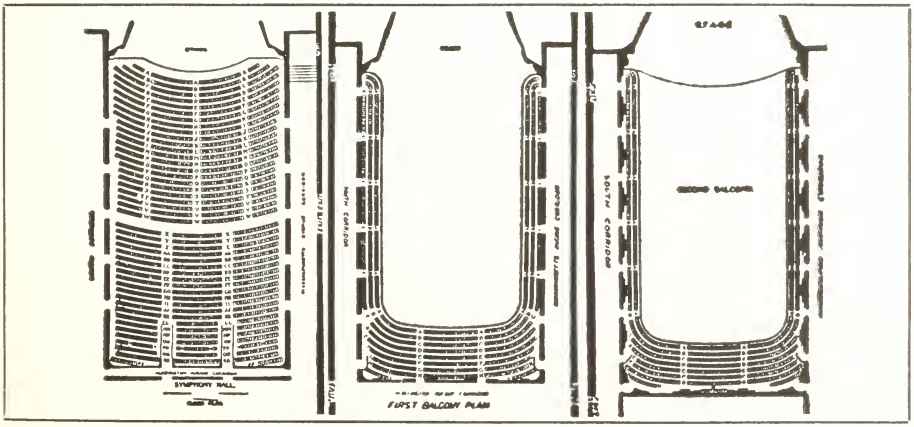
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FRIDAY, MAY 9, 1924

Programme 5

FOURTH ANNUAL MAINE NIGHT

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PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE to "Mignon" — Thomas
3. OLD SLAVE SONG — Gaines-Jacchia
 (Saxophone Solo, ABDON LAUS)
4. FANTASIA, "L'Oracolo" — Leoni

5. SECOND HUNGARIAN RHAPSODY — Liszt
6. MEDITATION from "Thais" — Massenet
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A minor — Grieg-Jacchia
8. HYMN TO THE SUN from "Iris" — Mascagni
 Night—Dawn—Sunrise

9. BALLET SUITE, "Nutcracker" — Tchaikovsky
 a. Little Overture *b.* Chinese Dance
 c. Trépak
10. WALTZ, "The Skaters" — Waldteufel
11. CORTÈGE from "The Queen of Sheba" — Gounod

RUSSIAN PROGRAMME — Sunday, May 11
HARVARD '27 NIGHT — Tuesday, May 13

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Programme 6

SATURDAY, MAY 10, 1924

PROGRAMME

1. PRELUDE to "Carmen" Bizet
2. OVERTURE, "Oberon" Weber
3. MACUSHLA MacMurrough-Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
4. FANTASIA, "Lohengrin" Wagner

5. RHAPSODY, "Italia" Casella
6. PIROUETTE Glazounov
 (Flute Solo, PASQUALE AMERENA)
7. INTERMEZZO from "Cavalleria Rusticana" Mascagni
8. FINALE, Fourth Symphony Tchaikovsky

9. EGYPTIAN BALLET Luigini
10. WALTZ, "Roses from the South" Strauss
11. FIFTH HUNGARIAN DANCE Brahms

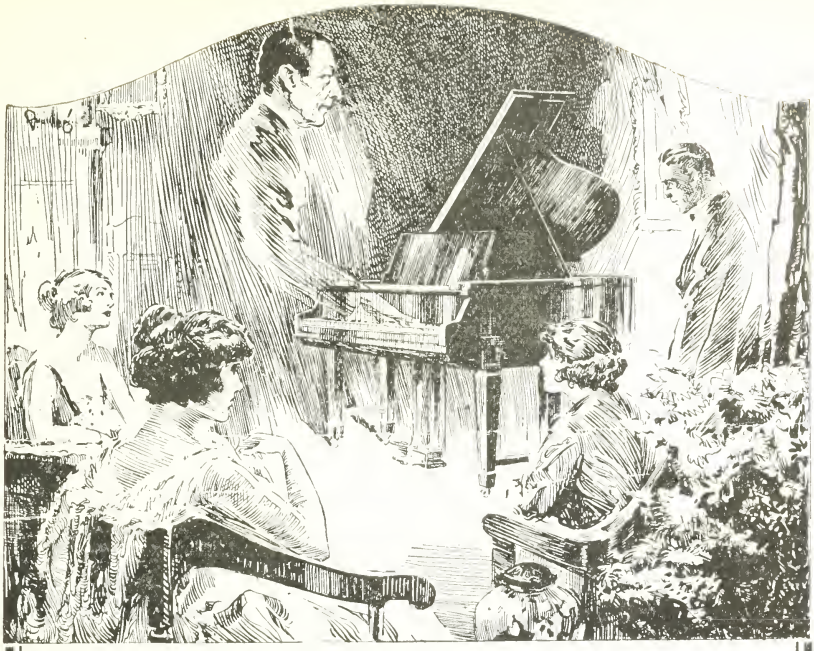
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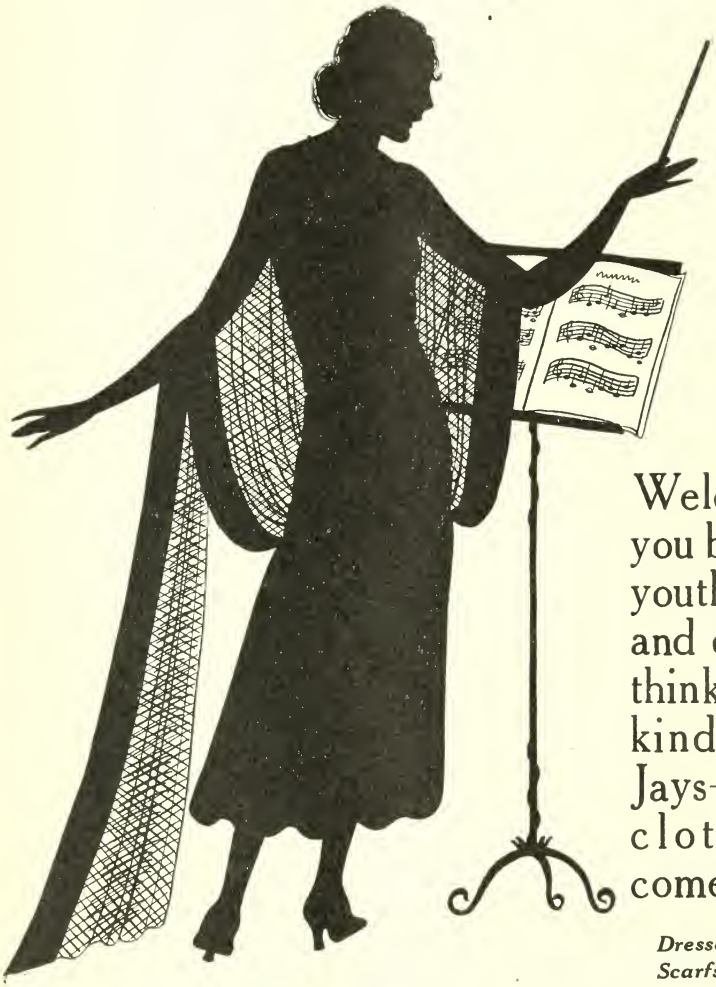
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Programme 7

RUSSIAN PROGRAMME

1. ENTRANCE OF ANTONY, "A Night in Egypt" Arensky
2. DANCE OF THE BIRDS, "Snégourotchka" Rimsky-Korsakov
3. EIGHT RUSSIAN POPULAR MELODIES Liadov
 Religious Song — Koliadá Maledá — Lament
 Comical Song — Legend of the Birds — Lullaby
 Patrol — Russian Dance
4. KAMMENOI OSTROW Rubinstein
5. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

6. ORIENTAL RHAPSODY Glazounov
 Evening—Call of the Guard—Dance of the Young People
7. THE LARK Glinka
 (Arranged by AGIDE JACCHIA)
8. POLOVTSIAN DANCES from "Prince Igor" Borodin
9. HEBREW DANCE Karganov
10. PROCESSION OF THE SARDAR Ippolitov Ivanov

SECOND SUNDAY NIGHT CONCERT, MAY 25
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MONDAY, MAY 12, 1924

Programme 8

TWELFTH ANNUAL TUFTS NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "Light Cavalry" Suppé
3. FANTASIA, "Pagliacci" Leoncavallo
4. SONGS: *a.* Tuftonia's Day E. W. Hayes '16
 b. That Mascot (new) P. B. Lewis '18
 c. Aren't You Glad? E. W. Newton '90

5. FINLANDIA Sibelius
6. BACCHANALE from "Tannhäuser" Wagner
7. LILT from Suite "College Life" (new) L. R. Lewis '87
8. SONGS: *a.* Spell it Out A. T. Williams '19
 b. Tufts Today, Tufts for Aye W. G. Brooks '15
 c. Dear Alma Mater L. R. Lewis '87

9. BALLET SUITE, "Coppelia" Délibes
 a. Valse *b.* Czardas
10. WALTZ, "The Sirens" Waldteufel
11. MARCH, "Semper Fidelis" Sousa

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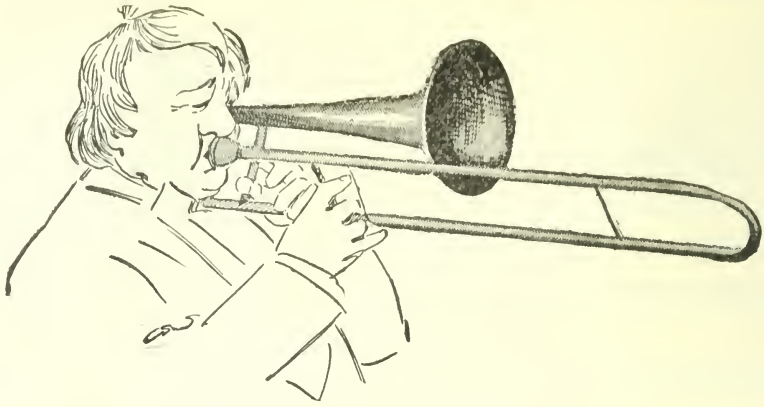
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TUESDAY, MAY 13, 1924

Programme 9

HARVARD '27 NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Pique Dame" Suppé
3. FANTASIA, "Il Trovatore" Verdi
4. SONGS BY HARVARD FRESHMAN GLEE CLUB
 (A. W. WRIGHT, Leader)
 - Prayer of Thanksgiving Kremser
 - Winter Song Bullard
 - O Susannah Foster

5. DANSE MACABRE Saint-Saëns
6. DEEP RIVER Burleigh-Jacchia
7. THE RIDE OF THE VALKYRIES Wagner
8. SONGS BY HARVARD FRESHMAN GLEE CLUB
 - Australia Arr. by Hancock
 - Ten Thousand Men of Harvard Murray
 - Football Songs Arr. by Childe

9. SELECTION, "Stepping Stones" Kern
10. WALTZ, "La Barcarolle" Waldteufel
11. "UP THE STREET" Morse

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Programme 10

WEDNESDAY, MAY 14, 1924

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Dornroeschen" Tchaikovsky
3. OLD SLAVE SONG, "I'm a-Wond'rin'" Gaines-Jacchia
 (Solo Saxophone, ABDON LAUS)
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. FINLANDIA Sibelius
6. PIROUETTE Glazounov
7. BY MOONLIGHT (Arranged by Agide Jacchia) Bendel
8. OVERTURE, "Tannhäuser" Wagner

9. SUITE from "Snow Maiden" Rimsky-Korsakov
 Introduction — Dance of the Birds
10. MACUSHLA MacMurrough-Jacchia
11. HUNGARIAN MARCH, "Rakoczy" Berlioz

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Chocolate 20
Strawberry 20
Pineapple Sundae . . 20

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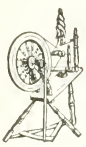
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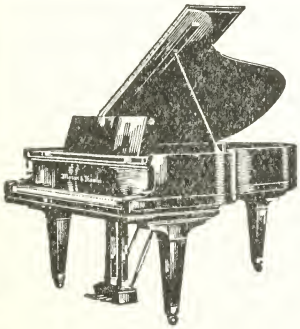
Programme 11

PROGRAMME

1. OVERTURE to "The Beautiful Galatea" Suppé
2. WALTZ, "1001 Nights" Strauss
3. FURLANA from "La Gioconda" Ponchielli
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Pizzicati
 c. Cortège de Bacchus
6. SPANISH DANCE, "Panaderos" Glazounov
7. ROMANCE Rimsky-Korsakov
8. OVERTURE to "Rienzi" Wagner

9. SELECTION, "The Tales of Hoffmann" Offenbach
10. DEEP RIVER Burleigh-Jacchia
11. "STARS AND STRIPES FOREVER" Sousa



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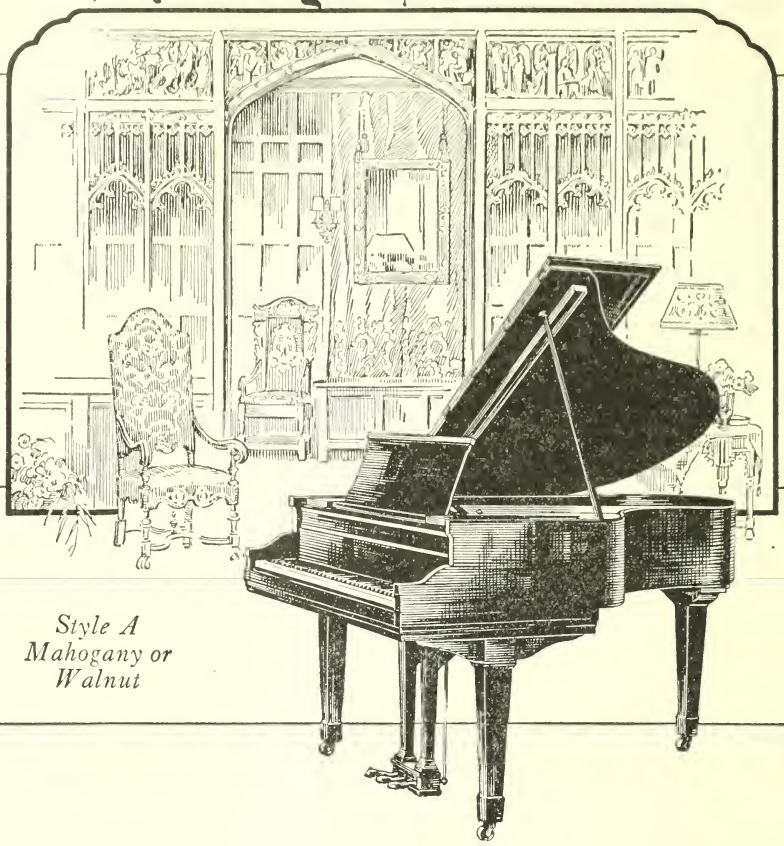
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FRIDAY, MAY 16, 1924

Programme 12

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Il Guarany" Gomez
3. WHIRLING DERVISHES Godowsky
4. FANTASIA, "Don Carlos" Verdi

5. PRELUDE to "Lohengrin" Wagner
6. LIEBESFREUD Kreisler
7. DUBÍNUSHKA Arranged by Jacchia
8. FINALE of "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
 Surmounted by a Bronze Warrior. Conclusion

9. SELECTION, "Cavalleria Rusticana" Mascagni
10. WALTZ, "Toujours ou Jamais" Waldteufel
11. RUSSIAN DANCE Tchaikovsky

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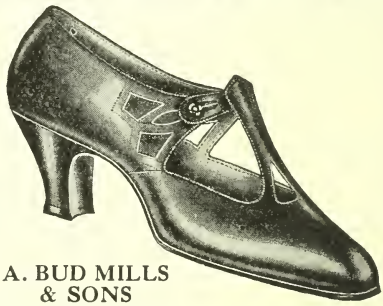
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Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

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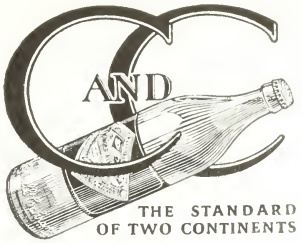
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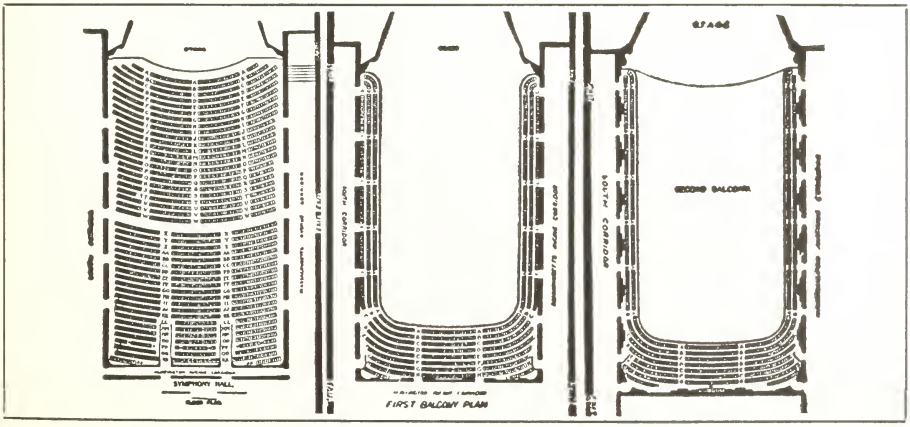
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W. H. BRENNAN, Mgr. G. E. JUDD, Asst. Mgr. A. M. WIGGIN, Treas.

MONDAY, MAY 12, 1924

Programme 8

TWELFTH ANNUAL TUFTS NIGHT PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "Light Cavalry" Suppé
3. FANTASIA, "Pagliacci" Leoncavallo
4. SONGS: *a.* Tuftonia's Day E. W. Hayes '16
 b. That Mascot (new) P. B. Lewis '18
 c. Aren't You Glad? E. W. Newton '90

5. FINLANDIA Sibelius
6. BACCHANALE from "Tannhäuser" Wagner
7. LILT from Suite "College Life" (new) L. R. Lewis '87
8. SONGS: *a.* Spell it Out A. T. Williams '19
 b. Tufts Today, Tufts for Aye W. G. Brooks '15
 c. Dear Alma Mater L. R. Lewis '87

9. BALLET SUITE, "Coppelia" Délibes
 a. Valse *b.* Czardas
10. WALTZ, "The Sirens" Waldteufel
11. MARCH, "Semper Fidelis" Sousa

College music conducted by Professor L. R. Lewis '87

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Budweiser

Programme 9

TUESDAY, MAY 13, 1924

HARVARD '27 NIGHT

PROGRAMME

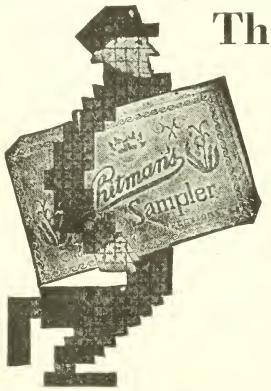
1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Pique Dame" Suppé
3. FANTASIA, "Il Trovatore" Verdi
4. SONGS BY HARVARD FRESHMAN GLEE CLUB
 (A. W. WRIGHT, Leader)
 - Prayer of Thanksgiving Kremser
 - Winter Song Bullard
 - O Susannah Foster

5. DANSE MACABRE Saint-Saëns
6. DEEP RIVER Burleigh-Jacchia
7. THE RIDE OF THE VALKYRIES Wagner
8. SONGS BY HARVARD FRESHMAN GLEE CLUB
 - Australia Arr. by Hancock
 - Ten Thousand Men of Harvard Murray
 - Football Songs Arr. by Childe

9. SELECTION, "Stepping Stones" Kern
10. WALTZ, "La Barcarolle" Waldteufel
11. "UP THE STREET" Morse

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WEDNESDAY, MAY 14, 1924

Programme 10

DURANT NIGHT

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Dornroeschen" Tchaikovsky
3. OLD SLAVE SONG, "I'm a-Wond'rin'" Gaines-Jacchia
 (Solo Saxophone, ABDON LAUS)
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. FINLANDIA Sibelius
6. PIROUETTE Glazounov
7. BY MOONLIGHT (Arranged by Agide Jacchia) Bendel
8. OVERTURE, "Tannhäuser" Wagner

9. SUITE from "Snow Maiden" Rimsky-Korsakov
 Introduction — Dance of the Birds
10. MACUSHLA MacMurrough-Jacchia
11. HUNGARIAN MARCH, "Rakoczy" Berlioz



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THURSDAY, MAY 15, 1924

Programme 11

PROGRAMME

1. OVERTURE to "The Beautiful Galatea" Suppé
2. WALTZ, "1001 Nights" Strauss
3. FURLANA from "La Gioconda" Ponchielli
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Pizzicati
 c. Cortège de Bacchus
6. SPANISH DANCE, "Panaderos" Glazounov
7. ROMANCE Rimsky-Korsakov
8. OVERTURE to "Rienzi" Wagner

9. SELECTION, "The Tales of Hoffmann" Offenbach
10. DEEP RIVER Burleigh-Jacchia
11. "STARS AND STRIPES FOREVER" Sousa

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FRIDAY, MAY 16, 1924

Programme 12

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Il Guarany" Gomez
3. WHIRLING DERVISHES Godowsky
4. FANTASIA, "Don Carlos" Verdi

5. PRELUDE to "Lohengrin" Wagner
6. LIEBESFREUD Kreisler
7. DUBÍNUSHKA Arranged by Jacchia
8. FINALE of "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock
 Surmounted by a Bronze Warrior. Conclusion

9. SELECTION, "Cavalleria Rusticana" Mascagni
10. WALTZ, "Toujours ou Jamais" Waldteufel
11. RUSSIAN DANCE Tchaikovsky

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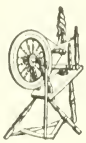
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Programme 13

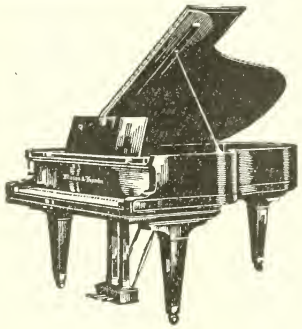
SATURDAY, MAY 17, 1924

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Artists' Life" Strauss
3. ORIENTALE Cui-Jacchia
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Hall of the Mountain King
6. SPANISH SERENADE Glazounov
7. VALSE TRISTE Sibelius
8. OVERTURE to "Tannhäuser" Wagner

9. MARCHE SLAVE Tchaikovsky
10. EN SOURDINE Tellam
11. CHARGE OF THE HUSSARS Spindler



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MONDAY, MAY 19, 1924

Programme 14

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. WEDDING MARCH Mendelssohn
2. OVERTURE to "Orpheus" Offenbach
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. NORWEGIAN MELODIES Grieg
6. ARAGONAISE from "The Cid" Massenet
7. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp, and strings)
8. OVERTURE to "William Tell" Rossini

9. AFRO-AMERICAN FOLK SONGS Arranged by Jacchia
 a. You may bury me in de Eas' *b.* Musieu Banjo
 c. Nobody knows de Trouble I've seen
10. WALTZ, "España" Waldteufel
11. STARS AND STRIPES FOREVER Sousa

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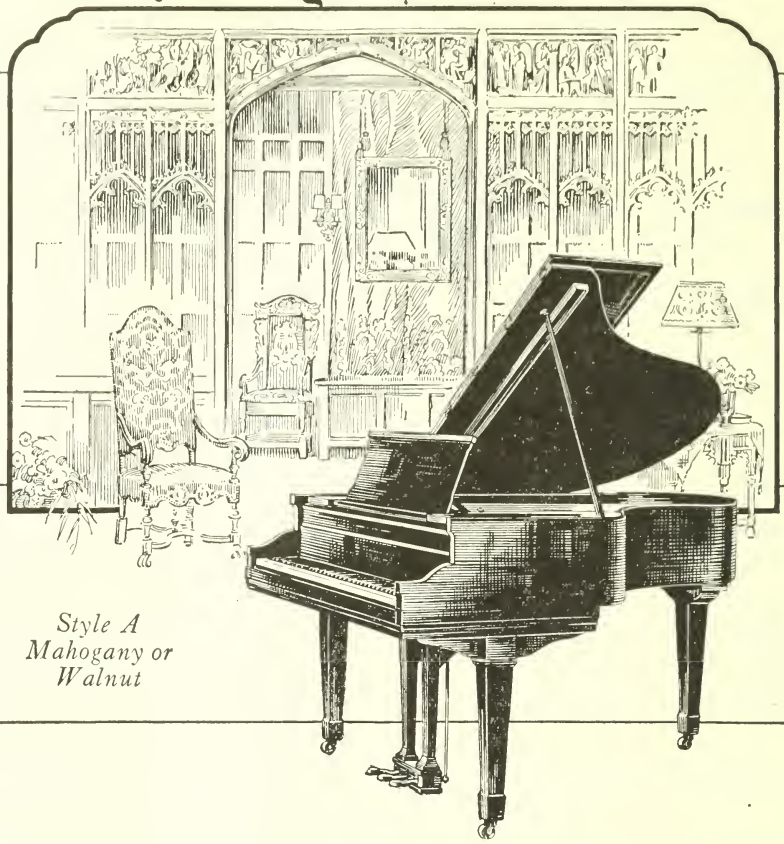
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TUESDAY, MAY 20, 1924

Programme 15

PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE, "Poet and Peasant" Suppé
3. WALTZ, "Wine, Woman and Song" Strauss
4. FANTASIA, "Manon Lescaut" Puccini

5. SUITE, "L'Arlesienne No. 2" Bizet
 a. Pastorale *b.* Farandole
6. INDIAN LAMENT Dvořák
7. TARANTELLE Jacchia
 (Flute solo: PASQUALE AMERENA)
8. DANCE OF THE HOURS from "La Gioconda" Ponchielli

9. SELECTION, "Thaïs" Massenet
10. BY THE WATERS OF MINNETONKA Lieurance-Jacchia
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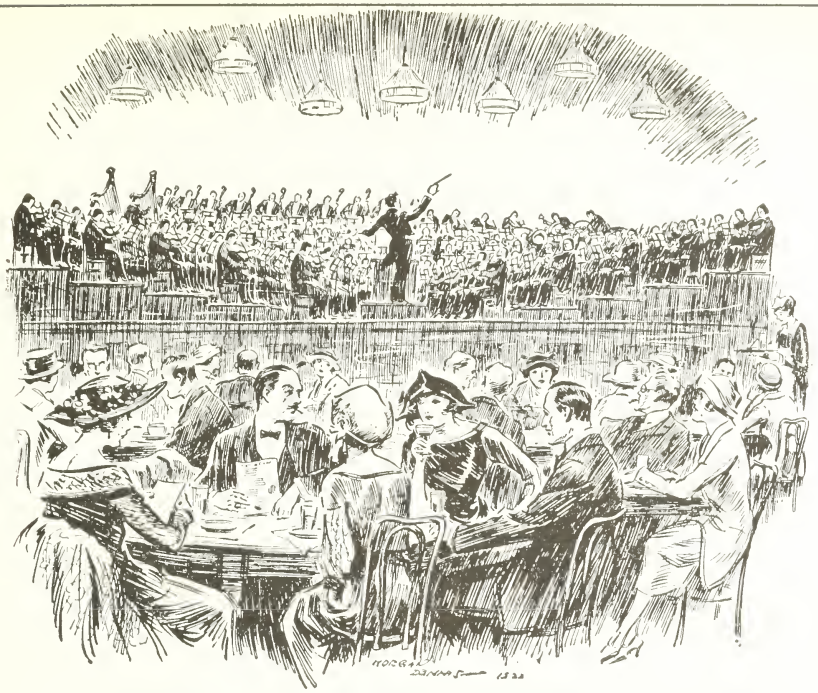
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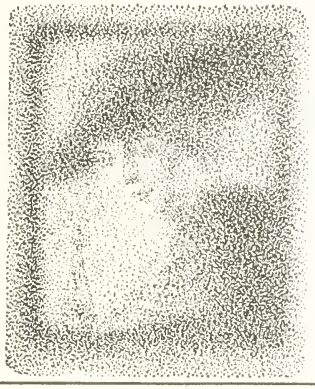
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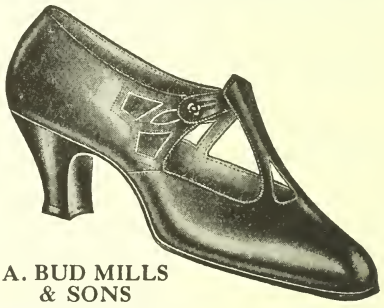
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It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

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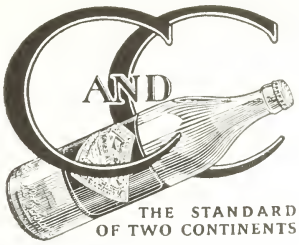
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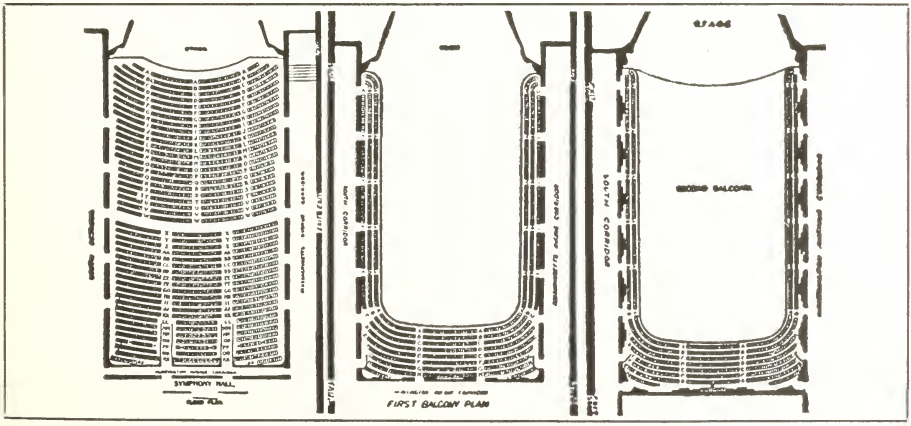
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WEDNESDAY, MAY 14, 1924

Programme 10

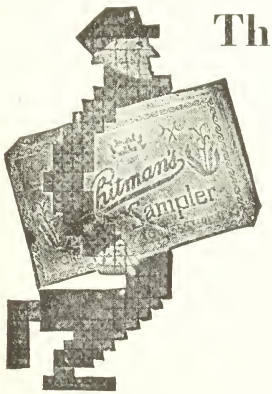
DURANT NIGHT
PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Dornroeschen" Tchaikovsky
3. OLD SLAVE SONG, "I'm a-Wand'rin'" Gaines-Jacchia
 (Solo Saxophone, ABDON LAUS)
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. FINLANDIA Sibelius
6. PIROUETTE Glazounov
7. BY MOONLIGHT (Arranged by Agide Jacchia) Bendel
8. OVERTURE, "Tannhäuser" Wagner

9. DANCE OF THE BIRDS from "Snow Maiden" Rimsky-Korsakov
10. MACUSHLA MacMurrough–Jacchia
11. HUNGARIAN MARCH, "Rakoczy" Berlioz

OPERATIC PROGRAMME Sunday, May 25
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Programme 11

THURSDAY, MAY 15, 1924

NORTHEASTERN UNIVERSITY NIGHT

PROGRAMME

1. OVERTURE to "The Beautiful Galatea" Suppé
2. WALTZ, "1001 Nights" Strauss
3. FURLANA from "La Gioconda" Ponchielli
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Pizzicati
 c. Cortège de Bacchus
6. SPANISH DANCE, "Panaderos" Glazounov
7. ROMANCE Rimsky-Korsakov
8. OVERTURE to "Rienzi" Wagner

9. SELECTION, "The Tales of Hoffmann" Offenbach
10. DEEP RIVER Burleigh-Jacchia
11. "STARS AND STRIPES FOREVER" Sousa



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FRIDAY, MAY 16, 1924

Programme 12

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Il Guarany" Gomez
3. WHIRLING DERVISHES Godowsky
4. FANTASIA, "Don Carlos" Verdi

5. PRELUDE to "Lohengrin" Wagner
6. LIEBESFREUD Kreisler
7. DUBÍNUSHKA Arranged by Jacchia
8. FINALE of "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion

9. SELECTION, "Cavalleria Rusticana" Mascagni
10. WALTZ, "Toujours ou Jamais" Waldteufel
11. RUSSIAN DANCE Tchaikovsky

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SATURDAY, MAY 17, 1924

Programme 13

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Artists' Life" Strauss
3. ORIENTALE Cui-Jacchia
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Hall of the Mountain King
6. SPANISH SERENADE Glazounov
7. VALSE TRISTE Sibelius
8. OVERTURE to "Tannhäuser" Wagner

9. MARCHE SLAVE Tchaikovsky
10. EN SOURDINE Tellam
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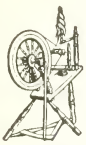
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MONDAY, MAY 19, 1924

Programme 14

WOMEN'S CITY CLUB NIGHT

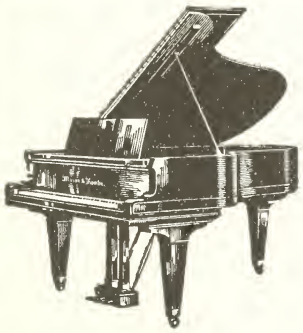
PROGRAMME

1. WEDDING MARCH Mendelssohn
2. OVERTURE to "Orpheus" Offenbach
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. NORWEGIAN MELODIES Grieg
6. ARAGONAISE from "The Cid" Massenet
7. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp, and strings)
8. OVERTURE to "William Tell" Rossini

9. AFRO-AMERICAN FOLK SONGS Arranged by Jacchia
 a. You may bury me in de Eas' *b.* Musieu Banjo
 c. Nobody knows de Trouble I've seen
10. WALTZ, "España" Waldteufel
11. STARS AND STRIPES FOREVER Sousa

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Programme 15

TUESDAY, MAY 20, 1924

PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE, "Poet and Peasant" Suppé
3. WALTZ, "Wine, Woman and Song" Strauss
4. FANTASIA, "Manon Lescaut" Puccini

5. SUITE, "L'Arlesienne No. 2" Bizet
 a. Pastorale *b.* Farandole
6. INDIAN LAMENT Dvořák
7. TARANTELLE Jacchia
 (Flute solo: PASQUALE AMERENA)
8. DANCE OF THE HOURS from "La Gioconda" Ponchielli

9. SELECTION, "Thaïs" Massenet
10. BY THE WATERS OF MINNETONKA Lieurance-Jacchia
11. BACCHANALE, "Philemon and Baucis" Gounod

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WEDNESDAY, MAY 21, 1924

Programme 16

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH from "Tannhäuser" Wagner
2. "RÊVE ANGELIQUE" Rubinstein
3. "EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet: KURT SCHMEISSER)
4. FANTASIA, "L'Oracolo" Leoni

5. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner
6. ORGAN SOLO
 ALBERT SNOW
7. RHAPSODY, "España" Chabrier
8. BOSTON CITY CLUB GLEE CLUB
 FRANK H. LUKER, Leader

9. SELECTION, "Madame Butterfly" Puccini
10. WALTZ, "La Barcarolle" Waldteufel
11. MARCHE SLAVE Tchaikovsky

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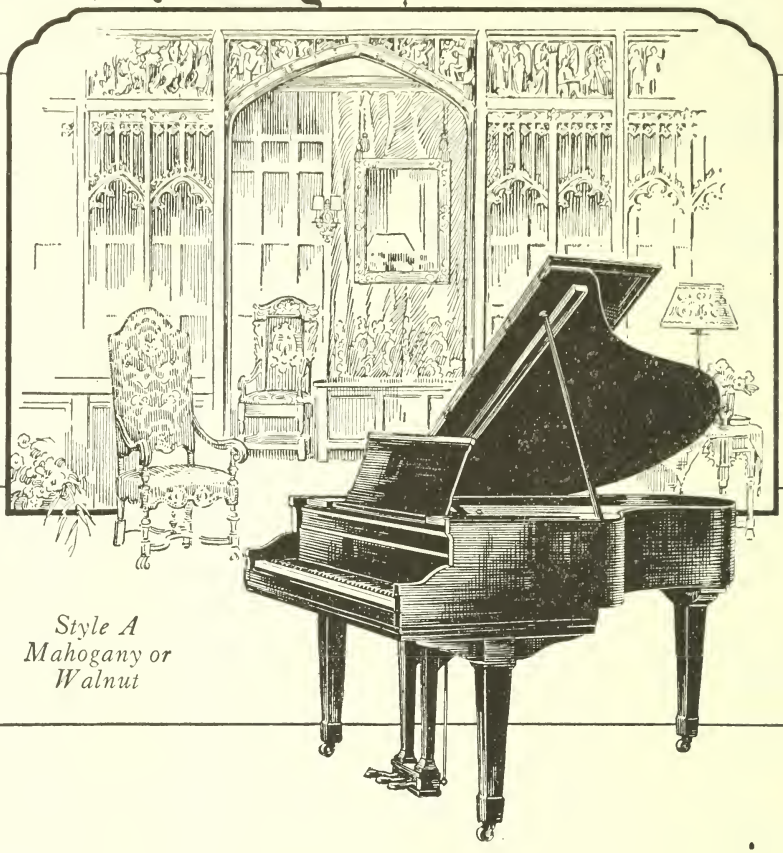
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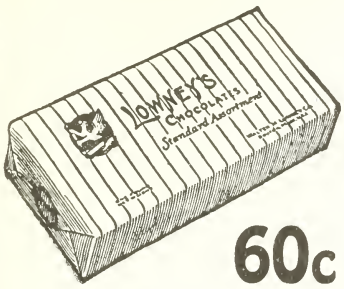
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THURSDAY, MAY 22, 1924

Programme 17

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "The Roman Carnival" Berlioz
3. WALTZ, "Miners' Lights" Zeller
4. FANTASIA, "Cavalleria Rusticana" Mascagni

5. EXCERPTS from "The Mastersingers" Wagner
 Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
6. LARGO from the "New World" Symphony Dvořák
7. GIPSY DANCE from "Carmen" Bizet
8. POMP AND CIRCUMSTANCE Elgar

9. SELECTION, "Stepping Stones" Kern
10. KAMMENOI OSTROW Rubinstein
11. WALTZ, "On the Beautiful Blue Danube" Strauss

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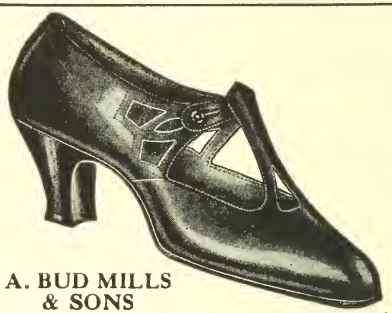
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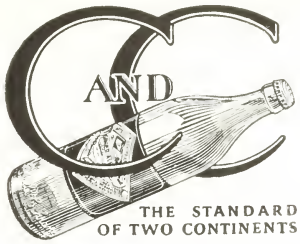
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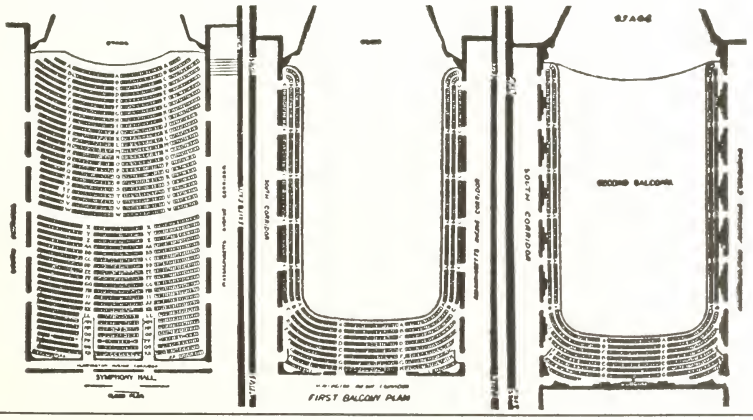
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FRIDAY, MAY 16, 1924

Programme 12

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Il Guarany" Gomez
3. WHIRLING DERVISHES Godowsky
4. FANTASIA, "Don Carlos" Verdi

5. PRELUDE to "Lohengrin" Wagner
6. LIEBESFREUD Kreisler
7. DUBÍNUSHKA Arranged by Jacchia
8. FINALE of "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion

9. SELECTION, "Cavalleria Rusticana" Mascagni
10. WALTZ, "Toujours ou Jamais" Waldteufel
11. RUSSIAN DANCE Tchaikovsky

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Programme 13

SATURDAY, MAY 17, 1924

PROGRAMME

1. OVERTURE to "The Barber of Seville" Rossini
2. WALTZ, "Artists' Life" Strauss
3. ORIENTALE Cui-Jacchia
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Hall of the Mountain King
6. SPANISH SERENADE Glazounov
7. VALSE TRISTE Sibelius
8. OVERTURE to "Tannhäuser" Wagner

9. MARCHE SLAVE Tchaikovsky
10. EN SOURDINE Tellam
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MONDAY, MAY 19, 1924

Programme 14

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. WEDDING MARCH Mendelssohn
2. OVERTURE to "Orpheus" Offenbach
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. NORWEGIAN MELODIES Grieg
6. ARAGONAISE from "The Cid" Massenet
7. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp, and strings)
8. OVERTURE to "William Tell" Rossini

9. AFRO-AMERICAN FOLK SONGS Arranged by Jacchia
 a. You may bury me in de Eas' *b.* Musieu Banjo
 c. Nobody knows de Trouble I've seen
10. WALTZ, "España" Waldteufel
11. STARS AND STRIPES FOREVER Sousa

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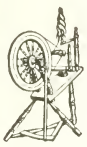
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TUESDAY, MAY 20, 1924

Programme 15

PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE, "Poet and Peasant" Suppé
3. WALTZ, "Wine, Woman and Song" Strauss
4. FANTASIA, "Manon Lescaut" Puccini

5. SUITE, "L'Arlesienne No. 2" Bizet
 a. Pastorale *b.* Farandole
6. INDIAN LAMENT Dvořák
7. TARANTELLE Jacchia
 (Solo Flute, PASQUALE AMFRENA)
8. DANCE OF THE HOURS from "La Gioconda" Ponchielli

9. SELECTION, "Thaïs" Massenet
10. BY THE WATERS OF MINNETONKA Lieurance-Jacchia
11. BACCHANALE, "Philemon and Baucis" Gounod



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WEDNESDAY, MAY 21, 1924

Programme 16

BOSTON CITY CLUB NIGHT

PROGRAMME

1. MARCH from "Tannhäuser" Wagner
2. "RÊVE ANGELIQUE" Rubinstein
3. "EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
4. FANTASIA, "L'Oracolo" Leoni

5. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner
6. ORGAN SOLO: Toccata Widor
 ALBERT W. SNOW
7. RHAPSODY, "España" Chabrier
8. BOSTON CITY CLUB GLEE CLUB
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9. SELECTION, "Madame Butterfly" Puccini
10. WALTZ, "La Barcarolle" Waldteufel
11. MARCHE SLAVE Tchaikovsky

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Programme 17

THURSDAY, MAY 22, 1924

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "The Roman Carnival" Berlioz
3. WALTZ, "Miners' Lights" Zeller
4. FANTASIA, "Cavalleria Rusticana" Mascagni

5. EXCERPTS from "The Mastersingers" Wagner
 Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
6. LARGO from the "New World" Symphony Dvořák
7. GIPSY DANCE from "Carmen" Bizet
8. POMP AND CIRCUMSTANCE Elgar

9. SELECTION, "Stepping Stones" Kern
10. KAMMENOI OSTROW Rubinstein
11. WALTZ, "On the Beautiful Blue Danube" Strauss

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Pretzels 10

Macaroons* 15
Date Meringues* . . 15

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Cherry Sundae . . . 20

Chocolate 20

Strawberry 20
Pineapple Sundae . . 20

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Mammoth Spanish Almonds, 45



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POP PUNCH 25

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Ward's Orange Crush ¼ bot. 15

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Pureoxia, Siphons of Seltzer or Carbonic . . 25

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Soda Lemonade 25
Apollinaris Lemonade 35

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Choc. Cov. Almonds	15	½ lb. Masterpieces	75	Cynthia Choc. Almonds	25
Assorted	15	½ lb. Caramels	30	Cynthia Pepps	25
Nugatines	15	Trial Masterpieces	25	Matinee Assorted	15
		Whitman's			
1 lb. Sampler	$1.50	Cream Caramels	25	½ lb. Peanut Brittle	25
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TO SMOKE



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FRIDAY, MAY 23, 1924

Programme 18

PROGRAMME

1. ENTRANCE OF THE GLADIATORS Fucik
2. OVERTURE to "Zampa" Herold
3. LOVE'S DREAM AFTER THE BALL Czibulka
4. FANTASIA, "Rigoletto" Verdi

5. CARNIVAL IN PARIS Svendsen
6. EILI, EILI Arranged by Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
7. TWILIGHT ON THE WATER Rollins
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
10. WALTZ, "Jolly Fellows" Vollstedt
11. SIXTH HUNGARIAN DANCE Brahms

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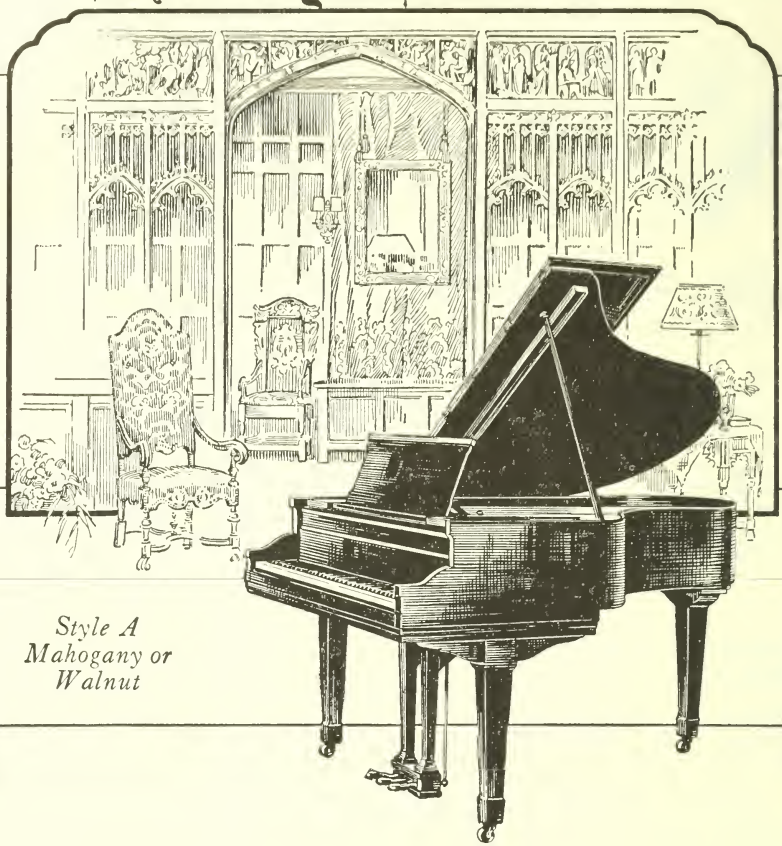
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SATURDAY, MAY 24, 1924

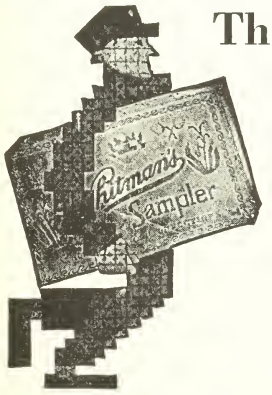
Programme 19

PROGRAMME

1. CORTÈGE from "Mlada" Rimsky-Korsakov
2. OVERTURE to "Der Freischütz" Weber
3. WALTZ, "The Skaters" Waldteufel
4. FANTASIA, "La Bohême" Puccini

5. IRISH RHAPSODY Herbert
6. INTRODUCTION to Act III, "Lohengrin" Wagner
7. ANDANTE CANTABILE Tchaikovsky
 (String Orchestra)
8. SECOND HUNGARIAN RHAPSODY Liszt

9. AMERICAN MILITARY FANTASY Rollinson
10. WHISPERING OF THE FLOWERS Blon
11. THIRD SLAVONIC DANCE Dvořák



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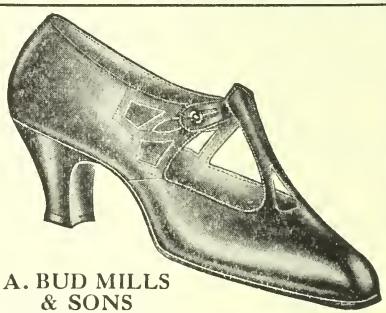
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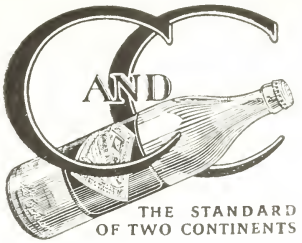
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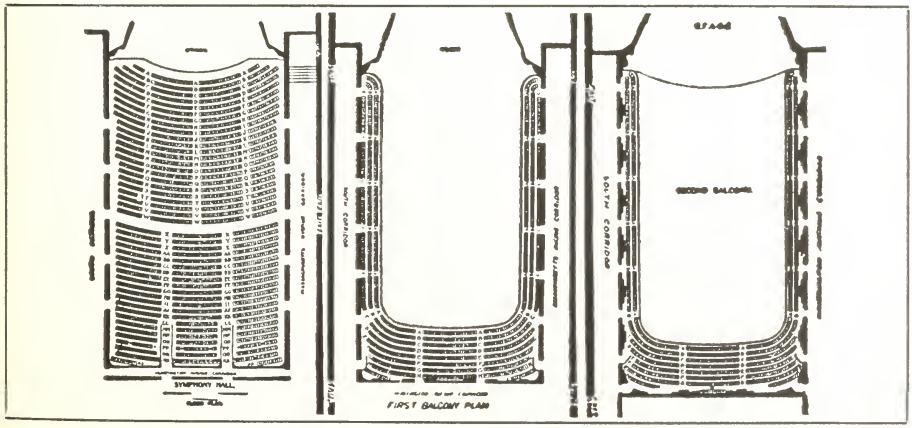
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MONDAY, MAY 19, 1924

Programme 14

WOMEN'S CITY CLUB NIGHT PROGRAMME

1. WEDDING MARCH Mendelssohn
2. OVERTURE to "Orpheus" Offenbach
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. FANTASIA, "Tosca" Puccini

5. NORWEGIAN MELODIES Grieg
6. ARAGONAISE from "The Cid" Massenet
7. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp, and strings)
8. OVERTURE to "William Tell" Rossini

9. AFRO-AMERICAN FOLK SONGS Arranged by Jacchia
 a. You may bury me in de Eas' *b.* Musieu Banjo
 c. Nobody knows de Trouble I've seen
10. WALTZ, "España" Waldteufel
11. STARS AND STRIPES FOREVER Sousa

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Programme 15

TUESDAY, MAY 20, 1924

PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE, "Poet and Peasant" Suppé
3. WALTZ, "Wine, Woman and Song" Strauss
4. FANTASIA, "Manon Lescaut" Puccini

5. SUITE, "L'Arlesienne No. 2" Bizet
 a. Pastorale *b.* Farandole
6. INDIAN LAMENT Dvořák
7. TARANTELLE Jacchia
 (Solo Flute, PASQUALE AMERENA)
8. DANCE OF THE HOURS from "La Gioconda" Ponchielli

9. SELECTION, "Thaïs" Massenet
10. BY THE WATERS OF MINNETONKA Licurance-Jacchia
11. BACCHANALE, "Philemon and Baucis" Gounod

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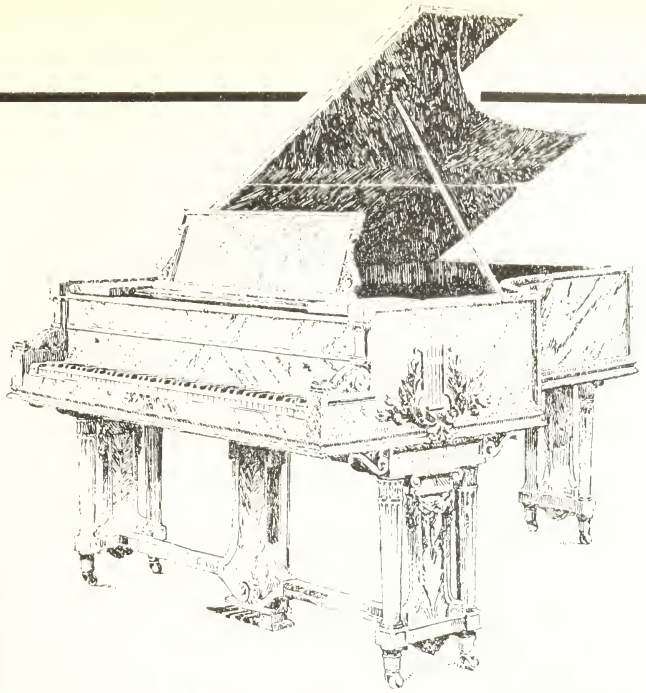
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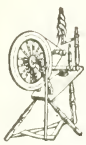
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WEDNESDAY, MAY 21, 1924

Programme 16

BOSTON CITY CLUB NIGHT

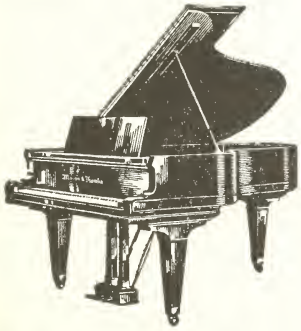
PROGRAMME

1. MARCH from "Tannhäuser" Wagner
2. "RÊVE ANGELIQUE" Rubinstein
3. "EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
4. FANTASIA, "L'Oracolo" Leoni

5. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner
6. ORGAN SOLO: Toccata Widor
 ALBERT W. SNOW
7. RHAPSODY, "España" Chabrier
8. BOSTON CITY CLUB GLEE CLUB
 (FRANK H. LUKER, Leader)

9. SELECTION, "Madame Butterfly" Puccini
10. WALTZ, "La Barcarolle" Waldteufel
11. MARCHE SLAVE Tchaikovsky

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THURSDAY, MAY 22, 1924

Programme 17

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "The Roman Carnival" Berlioz
3. WALTZ, "Miners' Lights" Zeller
4. FANTASIA, "Cavalleria Rusticana" Mascagni

5. EXCERPTS from "The Mastersingers" Wagner
 Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
6. LARGO from the "New World" Symphony Dvořák
7. GIPSY DANCE from "Carmen" Bizet
8. POMP AND CIRCUMSTANCE Elgar

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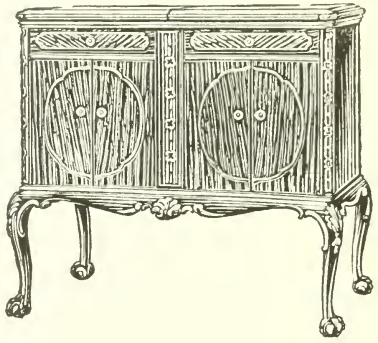
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FRIDAY, MAY 23, 1924

Programme 18

PROGRAMME

1. ENTRANCE OF THE GLADIATORS Fucik
2. OVERTURE to "Zampa" Herold
3. LOVE'S DREAM AFTER THE BALL Czibulka
4. FANTASIA, "Rigoletto" Verdi

5. CARNIVAL IN PARIS Svendsen
6. EILI, EILI Arranged by Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
7. TWILIGHT ON THE WATER Rollins
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
10. WALTZ, "Jolly Fellows" Vollstedt
11. SIXTH HUNGARIAN DANCE Brahms

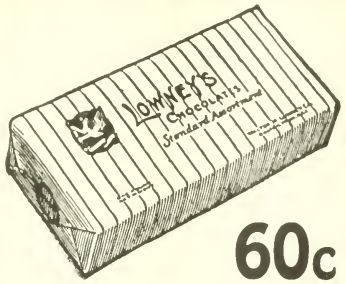
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Programme 19

SATURDAY, MAY 24, 1924

PROGRAMME

1. CORTÈGE from "Mlada" Rimsky-Korsakov
2. OVERTURE to "Der Freischütz" Weber
3. WALTZ, "The Skaters" Waldteufel
4. FANTASIA, "La Bohême" Puccini

5. IRISH RHAPSODY Herbert
6. INTRODUCTION to Act III, "Lohengrin" Wagner
7. ANDANTE CANTABILE Tchaikovsky
 (String Orchestra)
8. SECOND HUNGARIAN RHAPSODY Liszt

9. AMERICAN MILITARY FANTASY Rollinson
10. WHISPERING OF THE FLOWERS Blon
11. THIRD SLAVONIC DANCE Dvořák

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SUNDAY, MAY 25, 1924

Programme 20

OPERATIC PROGRAMME

1. THE BARBER OF SEVILLE, Overture Rossini
2. EUGEN ONEGIN, Waltz Tchaikovsky
3. HANSEL AND GRETEL, Dream Music Humperdinck
4. SAMSON AND DELILAH, Dance of the Priestesses Saint-Saëns
5. L'AMORE DEI TRE RE, Fantasia Montemezzi

6. OTHELLO, Tempest Scene Verdi
7. L'AMICO FRITZ, Intermezzo Mascagni
8. THAÏS, Meditation Massenet
 (Solo Violin, Julius Theodorowicz)
9. CARMEN, Suite Bizet
 a. Aragonaise *b*. Dragoons of Alcala *c*. Prelude
10. TANNHÄUSER, Overture Wagner

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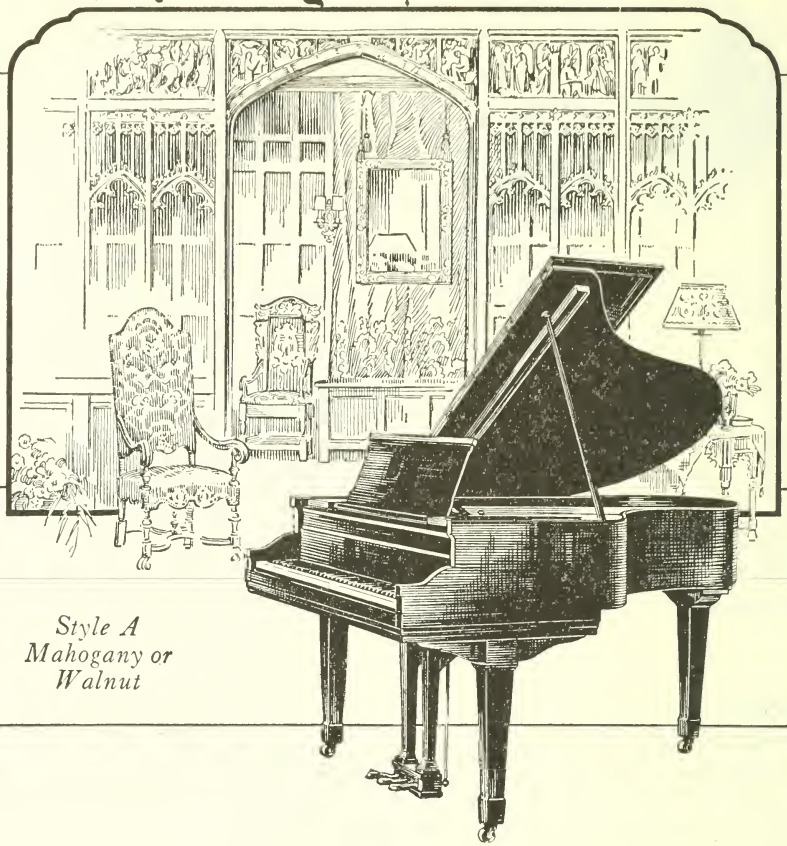
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MONDAY, MAY 26, 1924

Programme 21

HARVARD NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" Verdi
2. OVERTURE to "Rienzi" Wagner
3. FANTASIA, "Pagliacci" Leoncavallo
4. HARVARD GLEE CLUB
 (Dr. ARCHIBALD T. DAVISON, Conductor)
 a. Morning Hymn King
 b. Marching Brahms
 c. Mother Moscow Tchesnokov
5. SCÈNES PITTORESQUES Massenet
 a. Angelus *b.* Fête Bohême
6. PRELUDE Walter Piston '24
 (Conducted by the Composer)
7. FIRST HUNGARIAN RHAPSODY Liszt
8. HARVARD GLEE CLUB
 a. My Bonnie Lass Morley
 b. In Harvest Time Merikanto
 c. The Foggy Dew Irish Folk Song
 (Soloist, GEORGE RENWICK)
 d. The Hundred Pipers Scotch Folk Song
 e. Chorus from "The Gondoliers" Sullivan
9. OUVERTURE SOLENNELLE, "1812" Tchaikovsky
10. WALTZ, "Madeleine" Waldteufel
11. MARCH, "Veritas" Densmore

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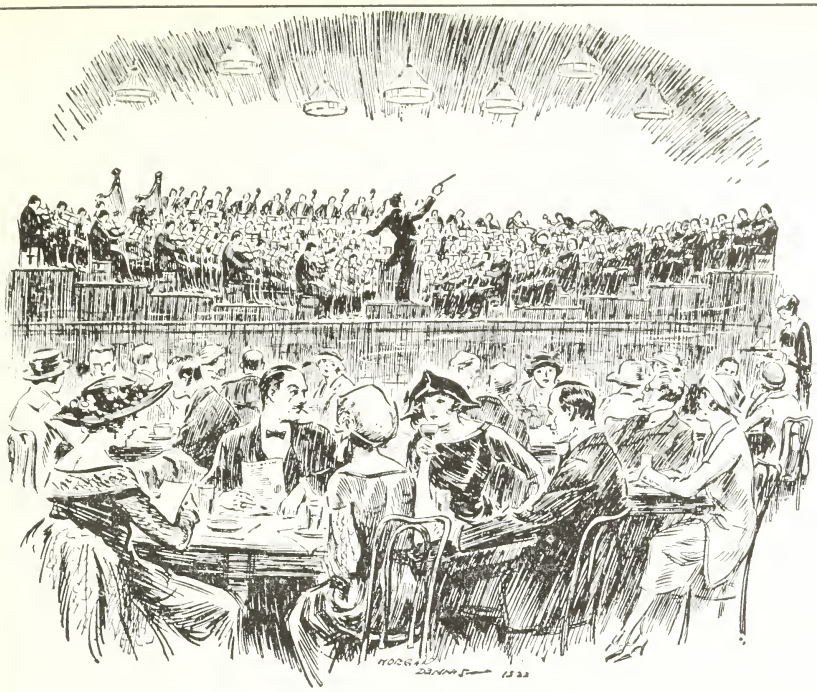
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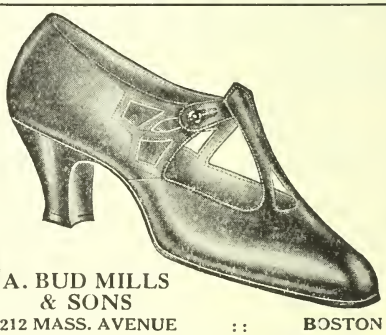
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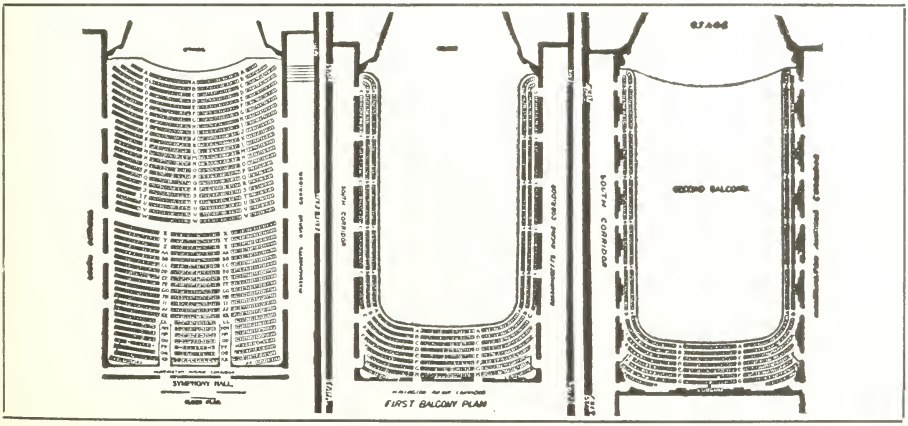
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WEDNESDAY, MAY 21, 1924

Programme 16

SIXTH ANNUAL BOSTON CITY CLUB NIGHT PROGRAMME

1. MARCH from "Tannhäuser" Wagner
2. "RÊVE ANGELIQUE" Rubinstein
3. "EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
4. FANTASIA, "L'Oracolo" Leoni
5. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner
6. ORGAN SOLO: Toccata Widor
 ALBERT W. SNOW
7. *RHAPSODY, "España" Chabrier
8. BOSTON CITY CLUB GLEE CLUB
 (FRANK H. LUKER, Leader)
9. SELECTION, "Madame Butterfly" Puccini
10. WALTZ, "La Barcarolle" Waldteufel
11. MARCHE SLAVE Tchaikovsky

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*Chabrier, visiting the dance halls of Seville at night, and making musical notes, wrote home thus. "These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet striking varied rhythms, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles,—and all this to the cry of Olle! Olle! Anda la Maria! The cries of the women excite the dancer who becomes literally mad with her body.—Ah! It was a fine thing to see the Andalusians twisting their hips to the beat of Anda! Anda! and clapping their hands. I have noted it all—but what a trade, my children!"

OPERATIC PROGRAMME Sunday, May 25
HARVARD NIGHT Monday, May 26
MEMORIAL DAY. SPECIAL HOLIDAY PROGRAMME Friday, May 30
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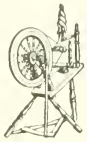
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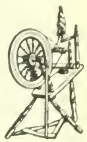


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Programme 17

THURSDAY, MAY 22, 1924

TENTH ANNUAL ROXBURY LATIN NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE, "The Roman Carnival" Berlioz
3. WALTZ, "Miners' Lights" Zeller
4. FANTASIA, "Cavalleria Rusticana" Mascagni

5. EXCERPTS from "The Mastersingers" Wagner
 Introduction to Act III—Dance of the Apprentices—Homage to Hans Sachs
6. LARGO from the "New World" Symphony Dvořák
7. GIPSY DANCE from "Carmen" Bizet
8. POMP AND CIRCUMSTANCE Elgar

9. SELECTION, "Stepping Stones" Kern
10. KAMMENOI OSTROW Rubinstein
11. WALTZ, "On the Beautiful Blue Danube" Strauss

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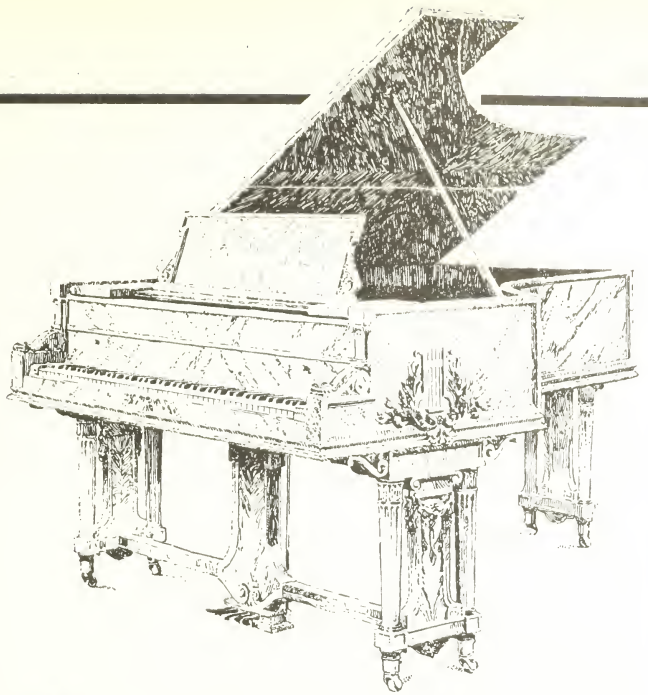
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FRIDAY, MAY 23, 1924

Programme 18

PROGRAMME

1. ENTRANCE OF THE GLADIATORS Fucik
2. OVERTURE to "Zampa" Herold
3. LOVE'S DREAM AFTER THE BALL Czibulka
4. FANTASIA, "Rigoletto" Verdi

5. CARNIVAL IN PARIS Svendsen
6. EILI, EILI Arranged by Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
7. TWILIGHT ON THE WATER Rollins
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
10. WALTZ, "Jolly Fellows" Vollstedt
11. SIXTH HUNGARIAN DANCE Brahms

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SATURDAY, MAY 24, 1924

Programme 19

PROGRAMME

1. CORTÈGE from "Mlada" Rimsky-Korsakov
2. OVERTURE to "Der Freischütz" Weber
3. WALTZ, "The Skaters" Waldteufel
4. FANTASIA, "La Bohême" Puccini

5. IRISH RHAPSODY Herbert
6. INTRODUCTION to Act III, "Lohengrin" Wagner
7. ANDANTE CANTABILE Tchaikovsky
 (String Orchestra)
8. SECOND HUNGARIAN RHAPSODY Liszt

9. AMERICAN MILITARY FANTASY Rollinson
10. WHISPERING OF THE FLOWERS Blon
11. THIRD SLAVONIC DANCE Dvořák

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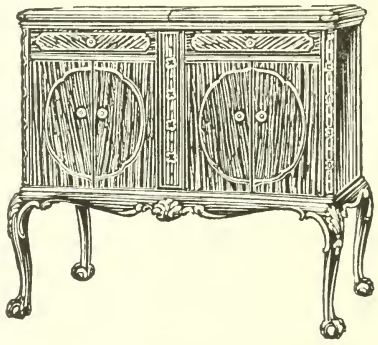
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SUNDAY, MAY 25, 1924

Programme 20

OPERATIC PROGRAMME

1. THE BARBER OF SEVILLE, Overture Rossini
2. EUGEN ONEGIN, Waltz Tchaikovsky
3. HANSEL AND GRETEL, Dream Music Humperdinck
4. SAMSON AND DELILAH, Dance of the Priestesses Saint-Saëns
5. L'AMORE DEI TRE RE, Fantasia Montemezzi

6. OTHELLO, Tempest Scene Verdi
7. L'AMICO FRITZ, Intermezzo Mascagni
8. THAÏS, Meditation Massenet
 (Solo Violin, Julius Theodorowicz)
9. CARMEN, Suite Bizet
 a. Aragonaise *b*. Dragoons of Alcala *c*. Prelude
10. TANNHÄUSER, Overture Wagner

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Programme 21

MONDAY, MAY 26, 1924

HARVARD NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" Verdi
2. OVERTURE to "Rienzi" Wagner
3. FANTASIA, "Pagliacci" Leoncavallo
4. HARVARD GLEE CLUB
 (Dr. Archibald T. Davison, Conductor)
 a. Morning Hymn King
 b. Marching Brahms
 c. Mother Moscow Tchesnokov
5. SCÈNES PITTORESQUES Massenet
 a. Angelus *b.* Fête Bohême
6. PRELUDE Walter Piston '24
 (Conducted by the Composer)
7. FIRST HUNGARIAN RHAPSODY Liszt
8. HARVARD GLEE CLUB
 a. My Bonnie Lass Morley
 b. In Harvest Time Merikanto
 c. The Foggy Dew Irish Folk Song
 (Soloist, George Renwick)
 d. The Hundred Pipers Scotch Folk Song
 e. Chorus from "The Gondoliers" Sullivan
9. OUVERTURE SOLENNELLE, "1812" Tchaikovsky
10. WALTZ, "Madeleine" Waldteufel
11. MARCH, "Veritas" Densmore

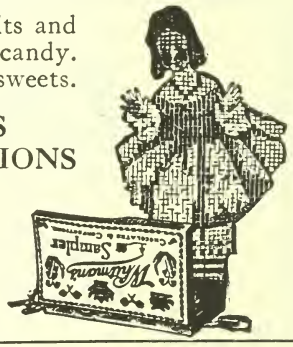
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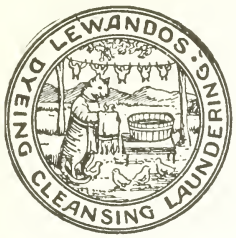
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TUESDAY, MAY 27, 1924

Programme 22

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Oberon" Weber
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Carmen" Bizet

5. PRELUDE to "The Mastersingers" Wagner
6. ORGAN SOLO
 (Professor WILSON T. MOOG)
7. *ANDANTE CANTABILE Tchaikovsky
8. SECOND HUNGARIAN RHAPSODY Liszt

9. BALLET SUITE, "Coppélia" Délibes
 a. Waltz *b.* Czardas
10. INTERMEZZO (Act III) "The Jewels of the Madonna" Wolf-Ferrari
11. MARCH, "Pomp and Circumstance" Elgar

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.



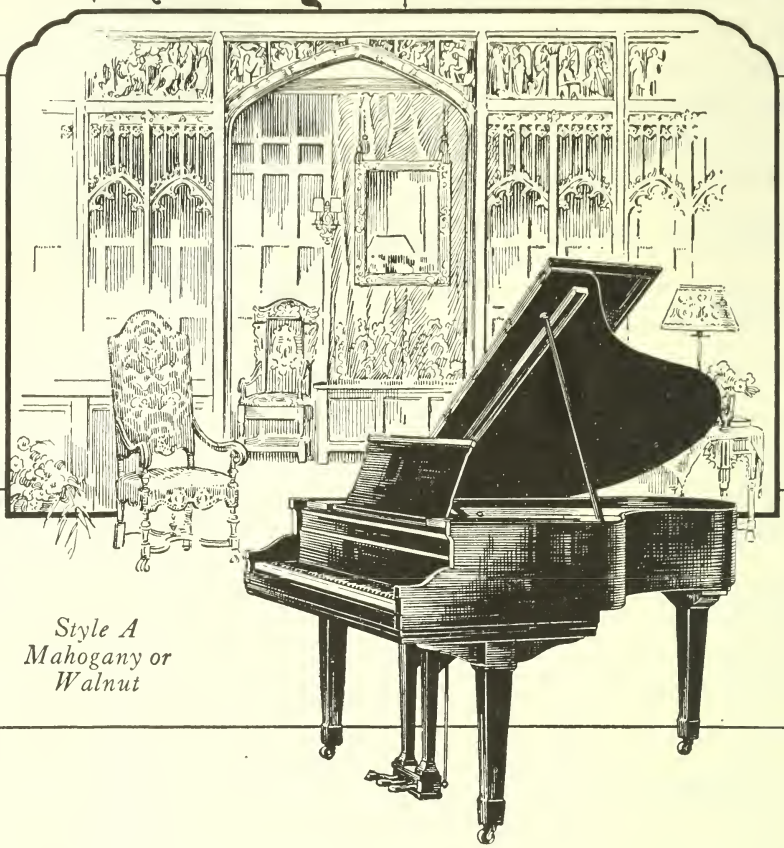
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WEDNESDAY, MAY 28, 1924

Programme 23

PROGRAMME

1. MILITARY POLONAISE Chopin
2. OVERTURE to "L'Italiana in Algieri" Rossini
3. WALTZ, "Je t'aime" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" (Act I) Wagner
6. TRUMPET SOLO — Romanza Koslowa
 (KURT SCHMEISSER)
7. MINIATURE MARCH Tchaikovsky
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. RHAPSODY, "España" Chabrier
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. MARCH, "El Capitan" Sousa

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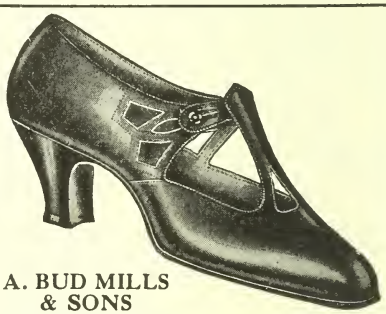
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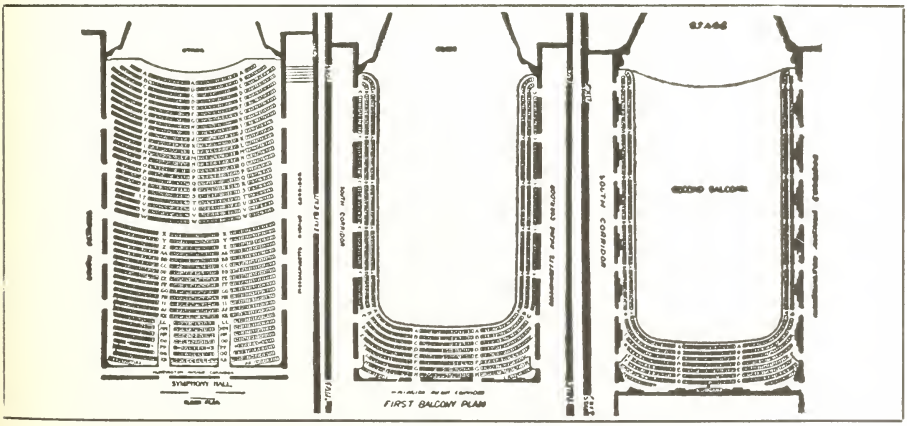
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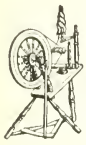
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FRIDAY, MAY 23, 1924

Programme 18

PROGRAMME

1. ENTRANCE OF THE GLADIATORS Fucik
2. OVERTURE to "Zampa" Herold
3. LOVE'S DREAM AFTER THE BALL Czibulka
4. FANTASIA, "Rigoletto" Verdi

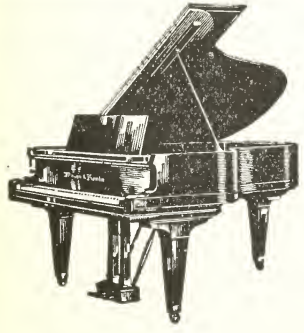
5. CARNIVAL IN PARIS Svendsen
6. *EILI, EILI Arranged by Jacchia
 (Solo Trumpet, KURT SCHMEISSER)
7. TWILIGHT ON THE WATER Rollins
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
10. WALTZ, "Jolly Fellows" Vollstedt
11. SIXTH HUNGARIAN DANCE Brahms

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Programme 19

SATURDAY, MAY 24, 1924

PROGRAMME

1. CORTÈGE from "Mlada" Rimsky-Korsakov
2. OVERTURE to "Der Freischütz" Weber
3. WALTZ, "The Skaters" Waldteufel
4. FANTASIA, "La Bohême" Puccini

5. IRISH RHAPSODY Herbert
6. INTRODUCTION to Act III, "Lohengrin" Wagner
7. ANDANTE CANTABILE Tchaikovsky
 (String Orchestra)
8. SECOND HUNGARIAN RHAPSODY Liszt

9. AMERICAN MILITARY FANTASY Rollinson
10. WHISPERING OF THE FLOWERS Blon
11. THIRD SLAVONIC DANCE Dvořák

HARVARD NIGHT Monday, May 26
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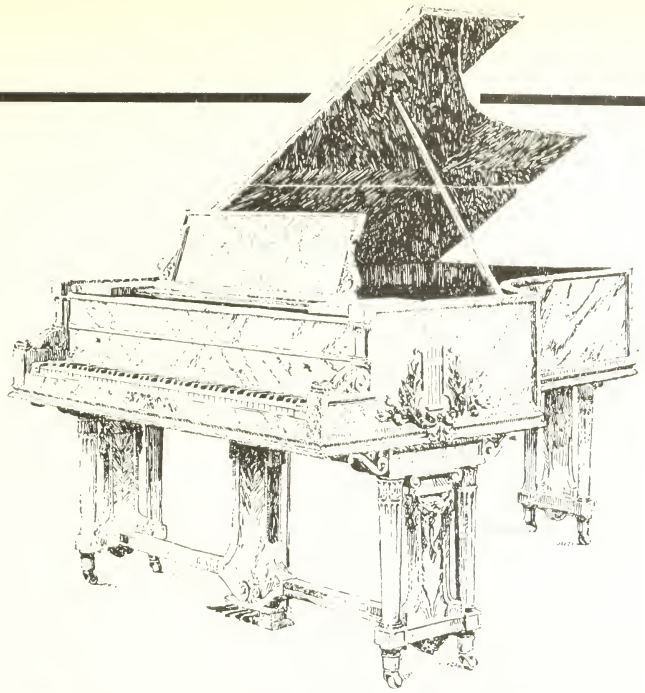
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SUNDAY, MAY 25, 1924

Programme 20

OPERATIC PROGRAMME

1. THE BARBER OF SEVILLE, Overture Rossini
2. EUGEN ONEGIN, Waltz Tchaikovsky
3. HANSEL AND GRETEL, Dream Music Humperdinck
4. SAMSON AND DELILAH, Dance of the Priestesses . . . Saint-Saëns
5. L'AMORE DEI TRE RE, Fantasia Montemezzi

6. OTHELLO, Tempest Scene Verdi
7. L'AMICO FRITZ, Intermezzo Mascagni
8. THAÏS, Meditation Massenet
 (Solo Violin, Julius Theodorowicz)
9. CARMEN, Suite Bizet
 a. Aragonaise *b.* Dragoons of Alcala *c.* Prelude
10. TANNHÄUSER, Overture Wagner

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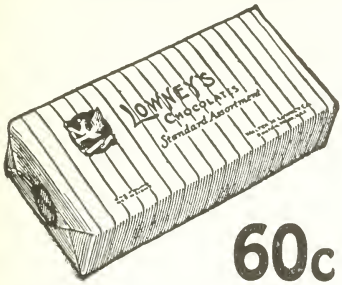
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MONDAY, MAY 26, 1924

Programme 21

HARVARD NIGHT
PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" Verdi
2. OVERTURE to "Rienzi" Wagner
3. FANTASIA, "Pagliacci" Leoncavallo
4. HARVARD GLEE CLUB
 (Dr. ARCHIBALD T. DAVISON, Conductor)
 a. Morning Hymn King
 b. Marching Brahms
 c. Mother Moscow Tchesnokov
5. SCÈNES PITTORESQUES Massenet
 a. Angelus *b.* Fête Bohême
6. PRELUDE Walter Piston '24
 (Conducted by the Composer)
7. FIRST HUNGARIAN RHAPSODY Liszt
8. HARVARD GLEE CLUB
 a. My Bonnie Lass Morley
 b. In Harvest Time Merikanto
 c. The Foggy Dew Irish Folk Song
 (Soloist, GEORGE RENWICK)
 d. The Hundred Pipers Scotch Folk Song
 e. Chorus from "The Gondoliers" Sullivan
9. OUVERTURE SOLENNELLE, "1812" Tchaikovsky
10. WALTZ, "Madeleine" Waldteufel
11. MARCH, "Veritas" Densmore

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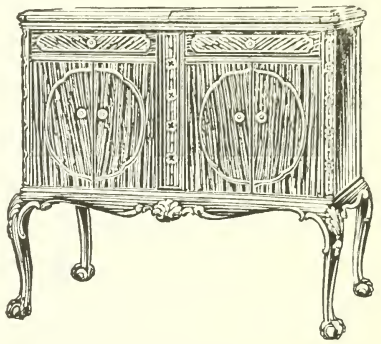
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TUESDAY, MAY 27, 1924

Programme 22

ANNUAL SMITH COLLEGE NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Oberon" Weber
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Carmen" Bizet

5. PRELUDE to "The Mastersingers" Wagner
6. ORGAN SOLO
 (Professor WILSON T. MOOG)
7. *ANDANTE CANTABILE Tchaikovsky
8. SECOND HUNGARIAN RHAPSODY Liszt

9. BALLET SUITE, "Coppélia" Délibes
 a. Waltz *b.* Czardas
10. INTERMEZZO (Act III) "The Jewels of the Madonna" Wolf-Ferrari
11. MARCH, "Pomp and Circumstance" Elgar

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.

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Programme 23

WEDNESDAY, MAY 28, 1924

PROGRAMME

1. MILITARY POLONAISE Chopin
2. OVERTURE to "L'Italiana in Algieri" Rossini
3. WALTZ, "Je t'aime" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" (Act I) Wagner
6. TRUMPET SOLO — Romanza Koslowa
 (KURT SCHMEISSER)
7. MINIATURE MARCH Tchaikovsky
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. RHAPSODY, "España" Chabrier
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. MARCH, "El Capitan" Sousa

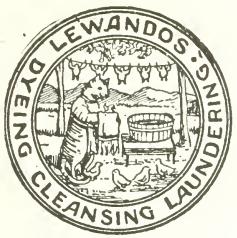


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THURSDAY, MAY 29, 1924

Programme 24

PROGRAMME

1. CORTÈGE, "The Queen of Sheba" Gounod
2. OVERTURE to "The Merry Wives of Windsor" Nicolai
3. *RONDO CAPRICCIOSO Mendelssohn
 (Orchestrated by AGIDE JACCHIA)
4. FANTASIA, "Lohengrin" Wagner

5. FINALE, "Scheherazade" Rimsky-Korsakov
 The Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "TACEA LA NOTTE PLACIDA" from "Il Trovatore" Verdi
 (Miss IRIDE PILLA '24)
7. EILI, EILI Arranged by Jacchia
8. BACCHANALE from "Samson and Delilah" Saint-Saëns

9. MARCHE SLAVE Tchaikovsky
10. WALTZ, "Estudiantina" Waldteufel
11. FURLANA from "La Gioconda" Ponchielli

*Agide Jacchia's "Tarantelle", and his "Camelia Gavotte" are long-standing favorites at the Pops. He has also made a number of arrangements for orchestra of such pieces as "Eili, Eili", "The Volga Bargemen's Song", "Dubínushka", Glinka's "Lark" and Cui's "Orientale", a suite of Afro-American folk songs, also "Deep River" and the slave song, "I'm a Wand'rin' ", "Macushla", Schubert's "Serenade", several of the Preludes and Nocturnes of Chopin, and piano pieces of Beethoven, Grieg, Bendel, and others.

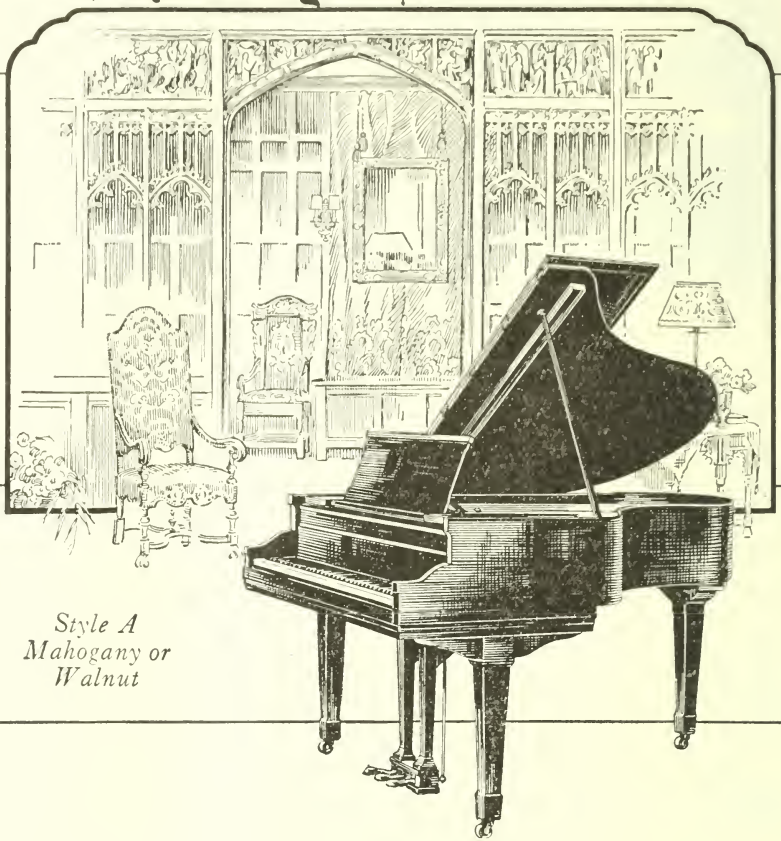
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FRIDAY, MAY 30, 1924

Programme 25

HOLIDAY PROGRAMME

1. MARCH, "Lorraine" Ganne
2. PRELUNE AND SICILIANA, "Cavalleria Rusticana" Mascagni
 (Solo Horn, WILLEM VALKENIER)
3. VIENNESE WALTZ Alden
4. FANTASIA, "Il Trovatore" Verdi

AMERICA

5. POLONAISE, "Christmas Eve" Rimsky-Korsakov
6. INDIAN SUMMER, an American Idyll Herbert
7. SPANISH DANCE, "Cachuca" Hadley
8. FINALE, Fourth Symphony Tchaikovsky

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9. OVERTURE to "William Tell" Rossini
10. AVE MARIA Bach-Gounod
11. MARCH OF THE DOUGHBOYS Dunham

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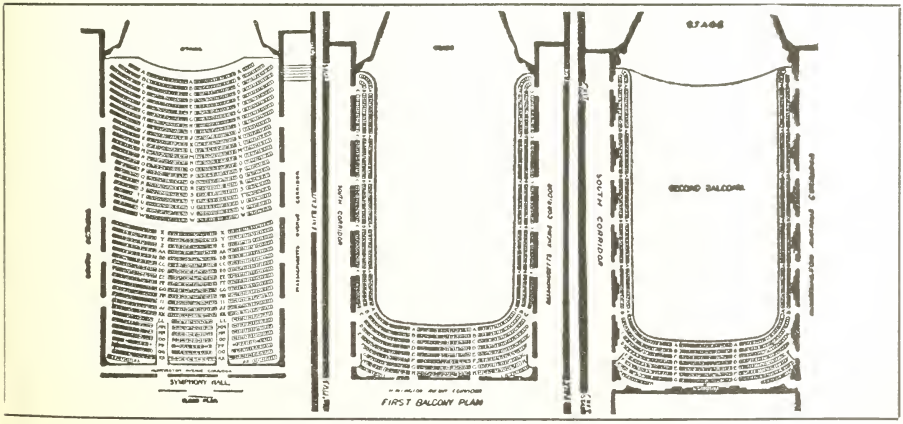
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MONDAY, MAY 26, 1924

Programme 21

HARVARD NIGHT
PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" Verdi
2. OVERTURE to "Rienzi" Wagner
3. FANTASIA, "Pagliacci" Leoncavallo
4. HARVARD GLEE CLUB
 (Dr. Archibald T. Davison, Conductor)
 a. Morning Hymn King
 b. Marching Brahms
 c. Mother Moscow Tchesnokov
5. SCÈNES PITTORESQUES Massenet
 a. Angelus *b.* Fête Bohême
6. PRELUDE Walter Piston '24
 (Conducted by the Composer)
7. FIRST HUNGARIAN RHAPSODY Liszt
8. HARVARD GLEE CLUB
 a. My Bonnie Lass Morley
 b. In Harvest Time Merikanto
 c. The Foggy Dew Irish Folk Song
 (Soloist, George Renwick)
 d. The Hundred Pipers Scotch Folk Song
 e. Chorus from "The Gondoliers" Sullivan
9. OUVERTURE SOLENNELLE, "1812" Tchaikovsky
10. WALTZ, "Madeleine" Waldteufel
11. MARCH, "Veritas" Densmore

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SELECTIONS FROM SULLIVAN'S OPERETTAS, Conducted by John C. Mullaly Saturday, May 31
A PROGRAMME FEATURING SCANDINAVIAN MUSIC Wednesday, June 4
WAGNER PROGRAMME Sunday, June 8

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Programme 22

TUESDAY, MAY 27, 1924

ANNUAL SMITH COLLEGE NIGHT PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Oberon" Weber
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Carmen" Bizet

5. PRELUDE to "The Mastersingers" Wagner
6. ORGAN SOLOS
 - Prelude and Cantilena Pierné
 - Toccata in D minor Renaud

 (Organ, Professor WILSON T. MOOG)
 - Oh! Fairest Alma Mater . Words by Henrietta Sperry. Music by H. D. Sleeper
7. *ANDANTE CANTABILE Tchaikovsky
8. SECOND HUNGARIAN RHAPSODY Liszt

9. BALLET SUITE, "Coppélia" Délibes
 a. Waltz *b.* Czardas
10. INTERMEZZO (Act III) "The Jewels of the Madonna" Wolf-Ferrari
11. MARCH, "Pomp and Circumstance" Elgar

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.

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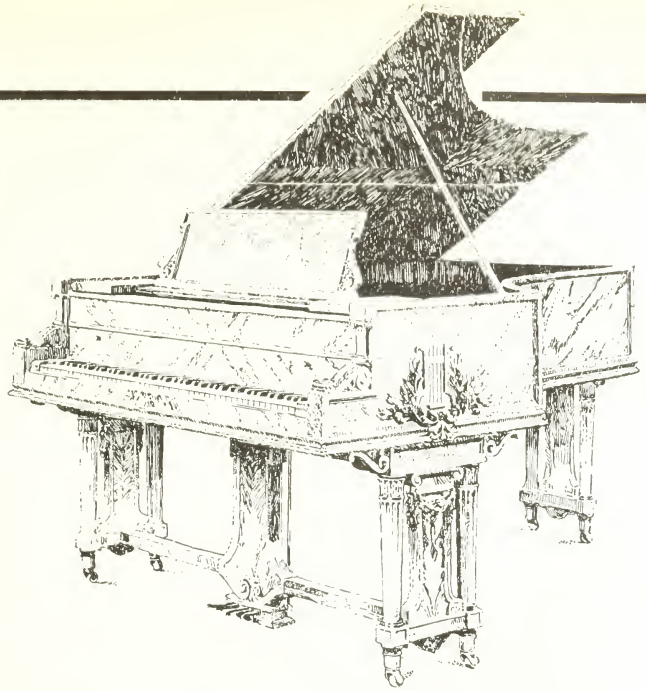
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WEDNESDAY, MAY 28, 1924

Programme 23

FIFTH ANNUAL BOSTON TEACHERS' CLUB NIGHT

PROGRAMME

1. MILITARY POLONAISE Chopin
2. OVERTURE to "L'Italiana in Algieri" Rossini
3. WALTZ, "Je t'aime" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" (Act I) Wagner
6. TRUMPET SOLO — Romanza Koslowa
 (KURT SCHMEISSER)
7. MINIATURE MARCH Tchaikovsky
8. *HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. RHAPSODY, "España" Chabrier
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. MARCH, "El Capitan" Sousa

*"Cavalleria Rusticana" was first performed before a half empty house, the composer standing in the wings, anxious and unknown. But his fame was immediate and complete, and when he conducted his new Japanese opera "Iris" eight years later, Rome was ready to pay any price for admission. Mascagni conducted "Iris" in Boston, in 1902. This invocation is the introduction to the opera. It begins in the dark depths of the orchestra, and rises in a long and gradual crescendo as the rays of the coming sun brighten the sky. Finally the sun, Japanese emblem of idealism, rises in a great burst of radiance. A chorus sings the words "Warmth! Light! Love!"

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THURSDAY, MAY 29, 1924

Programme 24

ANNUAL BOSTON CONSERVATORY OF MUSIC NIGHT

PROGRAMME

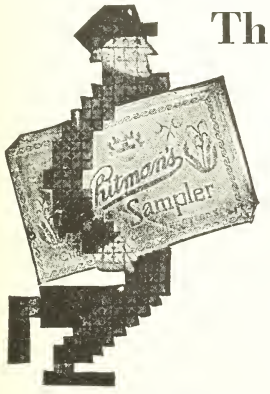
1. CORTÈGE, "The Queen of Sheba" Gounod
2. OVERTURE to "The Merry Wives of Windsor" Nicolai
3. *RONDO CAPRICCIOSO Mendelssohn
 (Orchestrated by AGIDE JACCHIA)
4. FANTASIA, "Lohengrin" Wagner

5. FINALE, "Scheherazade" Rimsky-Korsakov
 The Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "TACEA LA NOTTE PLACIDA" from "Il Trovatore" Verdi
 (Miss IRIDE PILLA '24)
7. EILI, EILI Arranged by Jacchia
8. BACCHANALE from "Samson and Delilah" Saint-Saëns

9. MARCHE SLAVE Tchaikovsky
10. WALTZ, "Estudiantina" Waldteufel
11. FURLANA from "La Gioconda" Ponchielli

*Agide Jacchia's "Tarantelle", and his "Camelia Gavotte" are long-standing favorites at the Pops. He has also made a number of arrangements for orchestra of such pieces as "Eili, Eili", "The Volga Bargemen's Song", "Dubinushka", Glinka's "Lark" and Cui's "Orientale", a suite of Afro-American folk songs, also "Deep River" and the slave song, "I'm a Wand'rin' ", "Macushla", Schubert's "Serenade", several of the Preludes and Nocturnes of Chopin, and piano pieces of Beethoven, Grieg, Bendel, and others.

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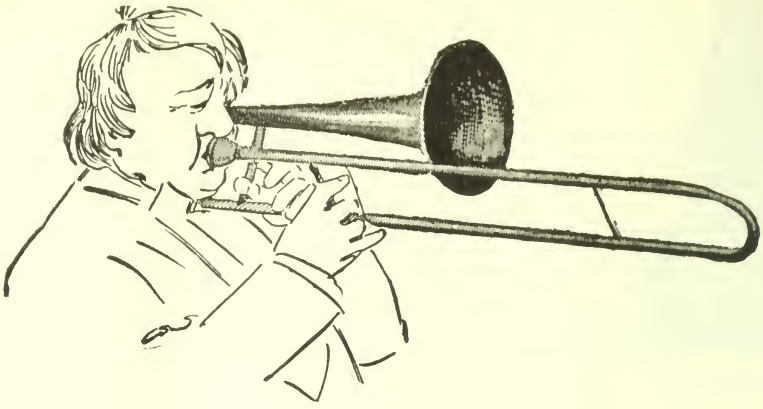
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FRIDAY, MAY 30, 1924

Programme 25

HOLIDAY PROGRAMME

1. MARCH, "Lorraine" Ganne
2. PRELUNE AND SICILIANA, "Cavalleria Rusticana" Mascagni
 (Solo Horn, WILLEM VALKENIER)
3. VIENNESE WALTZ Alden
4. FANTASIA, "Il Trovatore" Verdi

AMERICA

5. POLONAISE, "Christmas Eve" Rimsky-Korsakov
6. INDIAN SUMMER, an American Idyll Herbert
7. THE LARK Glinka-Jacchia
8. FINALE, Fourth Symphony Tchaikovsky

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9. OVERTURE to "William Tell" Rossini
10. AVE MARIA Bach-Gounod
11. MARCH OF THE DOUGHBOYS Dunham



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Programme 26

SATURDAY, MAY 31, 1924

PROGRAMME

1. MILITARY MARCH Saint-Saëns
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner

5. OVERTURE to "The Pirates of Penzance"
6. FANTASY, "Iolanthe"
7. THE LOST CHORD Sir Arthur Sullivan
 (Solo Trumpet, KURT SCHMEISSER) 1842–1900
8. SELECTION, "Pinafore"

Conducted by JOHN C. MULLALY*

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
11. FIRST HUNGARIAN DANCE Brahms

*See Page 21

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MONDAY, JUNE 2, 1924

Programme 27

PROGRAMME

1. MARCH, "The Favorite Regiment" Ertel
2. OVERTURE, "Morning, Noon and Night in Vienna" Suppé
3. WALTZ, "Spanish Serenade" Metra
4. FANTASIA, "Thaïs" Massenet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Chinese Dance
 c. Flower Waltz
6. MISERERE from "Il Trovatore" Verdi
 (Solo Trumpet, KURT SCHMEISSER)
7. PRELUDE Rachmaninov
8. FIRST HUNGARIAN RHAPSODY Liszt

9. SELECTION, "Orange Blossoms" Herbert
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas' " *b.* "Musieu Banjo"
 c. "Nobody knows de trouble I've seen"
11. INTRODUCTION TO ACT III, "Lohengrin" Wagner

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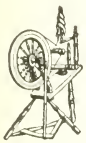
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TUESDAY, JUNE 3, 1924

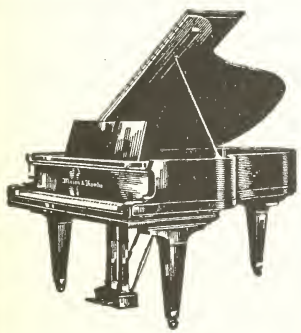
Programme 28

PROGRAMME

1. CORONATION MARCH Svendsen
2. OVERTURE to "The Sicilian Vespers" Verdi
3. FANTASIA, "Eugen Onegin" Tchaikovsky
4. BOSTON SQUARE AND COMPASS CLUB CHOIR

5. MAGIC FIRE MUSIC from "The Valkyrie" Wagner
6. SERENADE Bruneau
7. INDIAN DIRGE Seydel
8. POLOVTSIAN DANCES from "Prince Igor" Borodin

9. SELECTION "Lucia di Lammermoor" Donizetti
10. WALTZ, "Voices of Spring" Strauss
11. FARANDOLE Bizet



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JOHN C. MULLALY

To all those who remember music and the theatre in Boston in the eighties, the name of John C. Mullaly will be familiar. The oldest living member of the Boston Symphony Orchestra, his service as violinist from 1885 to 1890, and from 1905 to 1913 is but one aspect of his varied career. Born in Newcastle in 1847 of an Irish father and a Scotch mother, he came to the United States and to Boston as a small boy. As a remarkably talented youth of sixteen, he attracted public attention in the Civil War days, leading Gilmore's Band. In the early Seventies he first became known as conductor of the orchestras in the Boston Theatre and in the Globe Theatre, which stood on the corner of Essex and Washington Streets. In these theatres and in the old Music Hall (on Hamilton Place) he conducted the finest orchestras, and orchestras of very indifferent ability (from the latter he had a reputation for inspiring remarkable results). He directed everything from "Tannhäuser" or "The Dutchman," with the greatest stars of the day, to a burlesque show, and all the intermediate gradations. He conducted the Pops in their second season (1886), when they ran continuously for four months. For twenty-nine summers he was the idol of Newport as the director of the Casino Orchestra there. But Mr. Mullaly's name is primarily connected with the operettas of Gilbert and Sullivan. When the craze for "Patience," "Iolanthe," "Pinafore," "The Yeomen of the Guard," "The Gondolier" and "Mikado" seized everyone, Mr. Mullaly was at the fore of the movement, conducting all of them in many cities. He presided over the first American production of "The Pirates of Penzance" in 1888.



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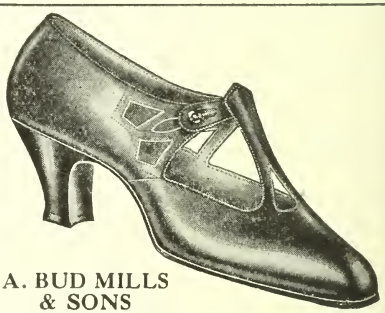
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Reprinted from *The Christian Science Monitor*, April 12, 1924

THE NEXT CONDUCTOR OF THE 'B. S. O.'

BY HERBERT ANTCLIFFE

LONDON, March 14.

The banal description of "lightning conductor" has often been applied to Serge Koussevitzky, the famous Russian conductor who is to take charge of the Boston Symphony Orchestra during the season commencing next October. This is not because he takes the music at a quicker rate than other conductors, or because his movements are of a more startling character, so much as because his engagements are so many and in such widespread an area that he is extremely difficult to catch. . . .

As one looked at him after a long and elaborate programme at the end of a strenuous season, and observed in him the same enthusiasm for his work and the same charm of manner as if he were just ready for the work instead of finishing it, there could be no question of his giving to the utmost of his ability. He is of a type that finds it impossible to give anything else. It is this which made possible the splendid series of concerts he gave when first he took up conducting for the benefit of his fellow-countrymen, to whom he had to take music and musicians by boat down the lonely rivers of Russia. It is this that makes and keeps him famous the world over to-day.

But he would tell me something of his ideas with regard to a season of orchestral music, some of which, if not all, he hoped to be able to put into practice at Boston. Primarily his aim in accepting the offer to conduct the Boston Symphony Orchestra is to have a body of players under his regular control whom he can mould to his own artistic feelings, and with the Boston players, who have the reputation here of being the finest orchestra in the world, he feels he will have this. Ever since the Russian revolution, which resulted in the disbandment of his own orchestra, he has been looking for something of the kind that would come up to his ideals, and he thinks he has now found it. It is only by having at his disposal such an orchestra that an artist can produce his most satisfying work, and with him all other aims are subservient to this.

It was a mistake, said Mr. Koussevitzky, to imagine that he was a modernist in any exclusive sense. A glance at his programmes with the London Symphony Orchestra for the present season, which included two symphonies of Beethoven, one of Haydn, one of Brahms, one of Boccherini and one of Tchaikovsky was sufficient to contradict this idea. In Boston he would continue his work of giving his own conceptions of the classics, for he believed that every artist should have his individual and personal interpretation of these works.

Nevertheless, he thinks that modern music must not be ignored or omitted from programmes; for, apart from the question of providing proper openings for the stream of current art, it is only by keeping up with the work of contemporary writers that an interpreter can give the best readings of the classics. . . .

Mr. Koussevitzky reiterated several times, because of some misapprehension that has arisen, that he is not out for propaganda, either on behalf of any nation or school of composers or for financial purposes. He considers that the classics are the established basis of musical beauty, and that at the same time music cannot stand still. The modernists who have something to say and say it in worthy manner must be heard alongside the classics, for they are the classics of to-morrow. And it is for the exercise of his own artistic feelings in both of them that he is accepting the post in Boston. In other words, he is an artist who is seeking the finest instrument and the best circumstances for the expression of his art, and in the Boston Symphony Orchestra and the Boston audiences he is sanguine that he has found them.

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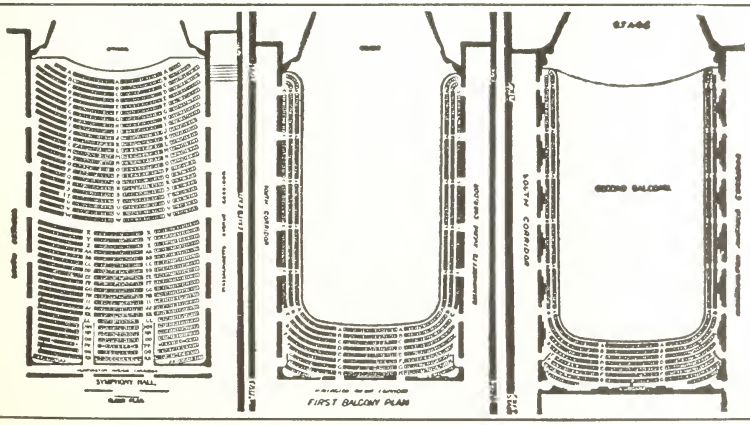
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Potpourri from "Carmen" Bizet
Toreador's Songs from "Carmen" Bizet
Hungarian Dance No. 5 Brahms
Hungarian Dance No. 6 Brahms
Waltz, Op. 39, No. 15 Brahms
España Rhapsody Chabrier
Callirhoe, Air de Ballet ...Chaminade
Scarf Dance Chaminade
Air from "Louise" Charpentier
Nocturne, Op. 37, No. 1 Chopin
Nocturne, Op. 48, No. 1.....Chopin
Polonaise, Op. 40, No. 1, A major
Chopin
Preludes Nos. 6, 7, 20 Chopin
Orientale Cui
Gavotte Stéphanie Czibulka
Love's Dream after the Ball Czibulka
En Badinant D'Ambrosio
Arabesque Debussy
En Bateau Debussy
Robin Hood Potpourri De Koven
Coppélia, Valse Lente Delibes
Sylvia, Pizzicati Delibes
O Sole mio Di Capua
Lucia di Lammermoor, Sextette
Donizetti
Souvenir Drdla
Les Millions d'Arlequin Drigo
Humoresque Dvořák
Pomp and Circumstance.....Elgar
Salut d'Amour Elgar
Martha Overture Flotow (von)
Firefly Selection Friml
La Czarina (Russian Mazurka) Ganne
March Lorraine Ganne
Loin du Bal Gillet
Pirouette Glazounow
The Lark Glinka
Berceuse from "Jocelyn" Godard
Ave Maria (see Bach-Gounod)
Gounod
Funeral March of a Marionette
Gounod
Spanish Dance Granados
Peer Gynt Suite Grieg
To Spring Grieg
Largo Handel
Air de Ballet Herbert
Badinage Herbert
Indian Summer Herbert
By the Waters of Minnetonka
Lieurance
Hungarian Rhapsody No. 2 Liszt
Hungarian Rhapsody No. 6 Liszt
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Cavalleria Rusticana, Prelude and Siciliana Mascagni
American Patrol Meacham
Elegy Massenet
Manon, Potpourri Massenet
Meditation from "Thaïs" Massenet
Athalia, Priests' March Mendelssohn
Midsummer Night's Dream, Overture Mendelssohn
Rondo Capriccioso Mendelssohn
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Madama Butterfly Puccini
Tosca, Potpourri Puccini
Prelude, C-sharp minor Rachmaninoff
Second Regiment March Reeves
Hymn to the Sun (Le Coq d'Or) Rimsky-Korsakoff
Scheherazade Rimsky-Korsakoff
Song of India Rimsky-Korsakoff
The Barber of Seville, Overture Rossini
Semiramide Overture Rossini
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Feramors, Dance of the Bayaderes Rubinstein
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Danse Macabre Saint-Saëns
The Swan Saint-Saëns
Burlesca Scarlatti
Pastorale Scarlatti
Ave Maria Schubert
Marche Militaire Schubert
Moment Musical Schubert
Serenade Schubert
Des Abends (At Evening) Schumann
Träumerei Schumann
Valse Triste Sibelius
Washington Post Sousa
Artists' Life Strauss, J.
The Blue Danube Strauss, J.
The Last Waltz Strauss, O.
Der Rosenkavalier Waltzes Strauss, R.
The Lost Chord Sullivan
Mikado, Potpourri Sullivan
Light Cavalry, Overture Suppé (von)
Poet and Peasant, Overture Suppé (von)
Andante Cantabile Tchaikovsky
Marche Slave Tchaikovsky
Song without Words Tchaikovsky
Symphony No. 6 (Pathetic) Tchaikovsky
Raymond, Overture Thomas
Good-bye Tosti
Aïda, "Celeste Aïda" Verdi
Aïda Triumphal March Verdi
Il Trovatore, Potpourri Verdi
La Traviata, Potpourri Verdi
Rigoletto, Potpourri Verdi
Die Walküre, Magic Fire Scene Wagner
Die Walküre, Ride of the Valkyries Wagner
Dreams Wagner
The Flying Dutchman, Overture Wagner
Lohengrin, Potpourri Wagner
Parsifal, March of the Knights Wagner
Tannhäuser, Overture Wagner
Tristan and Isolde, Love Death Wagner
Tristan and Isolde, Prelude Wagner
Der Freischütz, Overture Weber
Invitation to the Dance Weber
Oberon, Overture Weber
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Programme 23

WEDNESDAY, MAY 28, 1924

FIFTH ANNUAL BOSTON TEACHERS' CLUB NIGHT PROGRAMME

1. MILITARY POLONAISE Chopin
2. OVERTURE to "L'Italiana in Algieri" Rossini
3. WALTZ, "Je t'aime" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" (Act I) Wagner
6. TRUMPET SOLO — Romanza Koslowa
 (KURT SCHMEISSER)
7. MINIATURE MARCH Tchaikovsky
8. *HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. RHAPSODY, "España" Chabrier
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. MARCH, "El Capitan" Sousa

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MEMORIAL DAY. SPECIAL HOLIDAY PROGRAMME Friday, May 30
SELECTIONS FROM SULLIVAN'S OPERETTAS, Conducted by John C. Mullaly Saturday, May 31
A PROGRAMME FEATURING SCANDINAVIAN MUSIC Wednesday, June 4
WAGNER PROGRAMME Sunday, June 8
ANNUAL REQUEST NIGHT Wednesday, June 25

(All Nights Open to the Public)

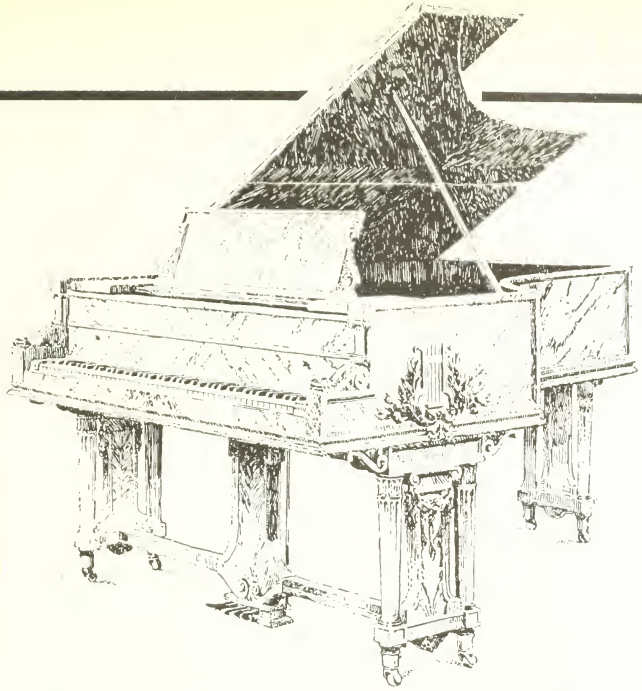
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THURSDAY, MAY 29, 1924

Programme 24

ANNUAL BOSTON CONSERVATORY OF MUSIC NIGHT PROGRAMME

1. CORTÈGE, "The Queen of Sheba" Gounod
2. OVERTURE to "The Merry Wives of Windsor" Nicolai
3. *RONDO CAPRICCIOSO Mendelssohn
 (Orchestrated by AGIDE JACCHIA)
4. FANTASIA, "Lohengrin" Wagner

5. FINALE, "Scheherazade" Rimsky-Korsakov
 The Festival at Bagdad. The Sea. The Ship goes to pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "TACEA LA NOTTE PLACIDA" from "Il Trovatore" Verdi
 (Miss IRIDE PILLA '24)
7. EILI, EILI Arranged by Jacchia
8. BACCHANALE from "Samson and Delilah" Saint-Saëns

9. MARCHE SLAVE Tchaikovsky
10. WALTZ, "Estudiantina" Waldteufel
11. FURLANA from "La Gioconda" Ponchielli

*Agide Jacchia's "Tarantelle", and his "Camelia Gavotte" are long-standing favorites at the Pops. He has also made a number of arrangements for orchestra of such pieces as "Eili, Eili", "The Volga Bargemen's Song", "Dubinushka", Glinka's "Lark" and Cui's "Orientale", a suite of Afro-American folk songs, also "Deep River" and the slave song, "I'm a Wand'rin' ", "Macushla", Schubert's "Serenade", several of the Preludes and Nocturnes of Chopin, and piano pieces of Beethoven, Grieg, Bendel, and others.

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MEMORIAL DAY. SPECIAL HOLIDAY PROGRAMME	Friday, May 30
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FRIDAY, MAY 30, 1924

Programme 25

HOLIDAY PROGRAMME

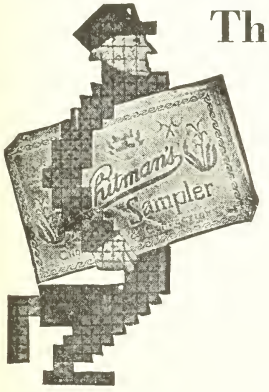
1. MARCH, "Lorraine" Ganne
2. PRELUDE AND SICILIANA, "Cavalleria Rusticana" Mascagni
 (Solo Horn, Willem Valkenier)
3. WALTZ, "Souvenir de Vienne" Alden
4. FANTASIA, "Il Trovatore" Verdi

AMERICA

5. POLONAISE, "Christmas Eve" Rimsky-Korsakov
6. INDIAN SUMMER, an American Idyll Herbert
7. THE LARK Glinka-Jacchia
8. FINALE, Fourth Symphony Tchaikovsky

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9. OVERTURE to "William Tell" Rossini
10. AVE MARIA Bach-Gounod
11. MARCH OF THE DOUGHBOYS Dunham



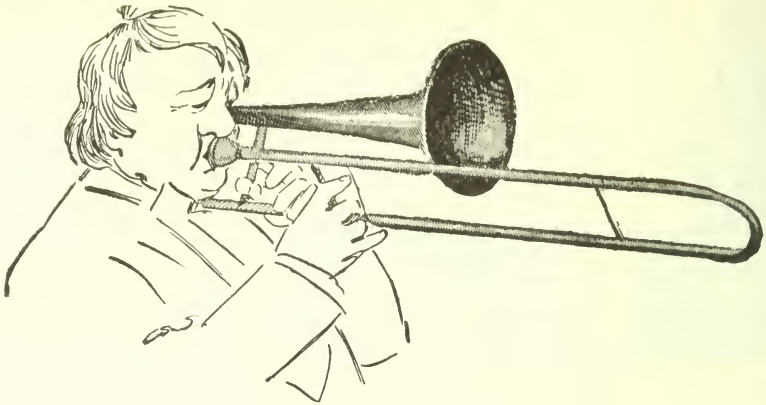
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SATURDAY, MAY 31, 1924

Programme 26

PROGRAMME

1. MILITARY MARCH Saint-Saëns
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner

5. OVERTURE to "The Pirates of Penzance"
6. FANTASY, "Iolanthe"
7. THE LOST CHORD
 (Solo Trumpet, KURT SCHMEISSER)
8. SELECTION, "Pinafore"

. Sir Arthur Sullivan
1842–1900

Conducted by JOHN C. MULLALY*

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
11. FIRST HUNGARIAN DANCE Brahms

*See Page 23



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Programme 27

MONDAY, JUNE 2, 1924

PROGRAMME

1. MARCH, "The Favorite Regiment" Ertel
2. OVERTURE, "Morning, Noon and Night in Vienna" Suppé
3. WALTZ, "Spanish Serenade" Metra
4. FANTASIA, "Thaïs" Massenet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Chinese Dance
 c. Flower Waltz
6. MISERERE from "Il Trovatore" Verdi
7. PRELUDE Rachmaninov
8. FIRST HUNGARIAN RHAPSODY Liszt

9. SELECTION, "Orange Blossoms" Herbert
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas' " *b.* "Musieu Banjo"
 c. "Nobody knows de trouble I've seen"
11. INTRODUCTION TO ACT III, "Lohengrin" Wagner

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TUESDAY, JUNE 3, 1924

Programme 28

PROGRAMME

1. CORONATION MARCH Svendsen
2. OVERTURE to "The Sicilian Vespers" Verdi
3. FANTASIA, "Eugen Onegin" Tchaikovsky
4. BOSTON SQUARE AND COMPASS CLUB CHOIR

5. MAGIC FIRE MUSIC from "The Valkyrie" Wagner
6. SERENADE Bruneau
7. INDIAN DIRGE Seydel
8. *POLOVTSIAN DANCES from "Prince Igor" Borodin

9. SELECTION "Lucia di Lammermoor" Donizetti
10. WALTZ, "Voices of Spring" Strauss
11. FARANDOLE Bizet

*It is not hard to believe that these Barbaric dances were written by the son of a Caucasian Prince. Rimsky-Korsakov describes the composer as gigantic, lazy, absent minded—and entirely lovable. Despite repeated urgings, his work on "Prince Igor" hung fire for years, and at his death Borodin left his colleague a mass of disordered fragments to piece together. Perhaps the industrious professor and arranger of the posthumous scores of Borodin and Moussorgsky was too ready to call their muse sluggish. Borodin was constitutionally weak and he had his many duties as a chemist: "Prince Igor" involved much legendary and historical research; an opera is a vast undertaking at best—it is far more so when one has renounced established methods in search of Nationalism, and must trust to "inspiration" for a technique of procedure.

The beautiful rests on the foundations of the necessary — EMERSON

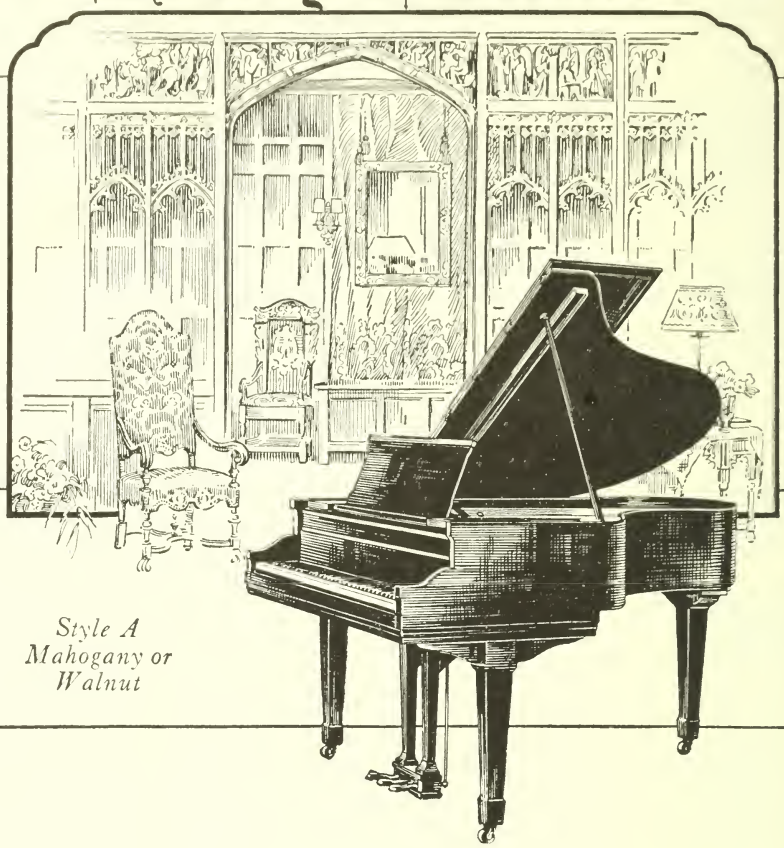
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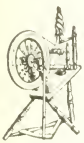
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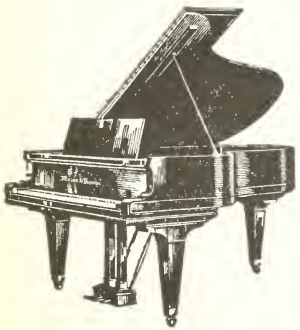
Programme 29

NORWEGIAN PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE to "Fingal's Cave" Mendelssohn
3. WALTZ, "Artist's Life" Strauss
4. FANTASIA, "Madame Butterfly" Puccini

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Anitra's Dance
 c. In the Troll King's Grotto
6. ROMANCE Svendsen
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A Minor Grieg
 (Arranged by AGIDE JACCHIA)
8. NORWEGIAN RHAPSODY No. 2 Svendsen

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. SERENADE Pierné
11. TRIUMPHANT MARCH, "Sigurd Jorsalfar" Grieg



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THURSDAY, JUNE 5, 1924

Programme 30

PROGRAMME

1. PROCESSION OF BACCHUS Délibes
2. OVERTURE to "Oberon" Weber
3. WALTZ, "Gay Butterfly" Annie Andros Hawley
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. March *b.* Arabian Dance
 c. Dance of the "Mirlitons"
6. RÊVE ANGELIQUE Rubinstein
7. SCHERZINO from the Sinfonietta Chadwick
8. THE RIDE OF THE VALKYRIES Wagner

9. RHAPSODY, "España" Chabrier
10. CAMELLIA GAVOTTE Jacchia
11. INVITATION TO THE DANCE Weber-Berlioz

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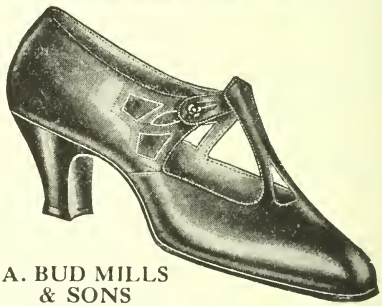
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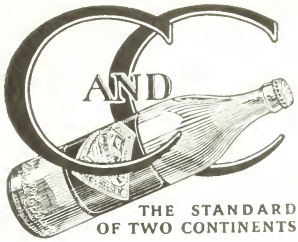
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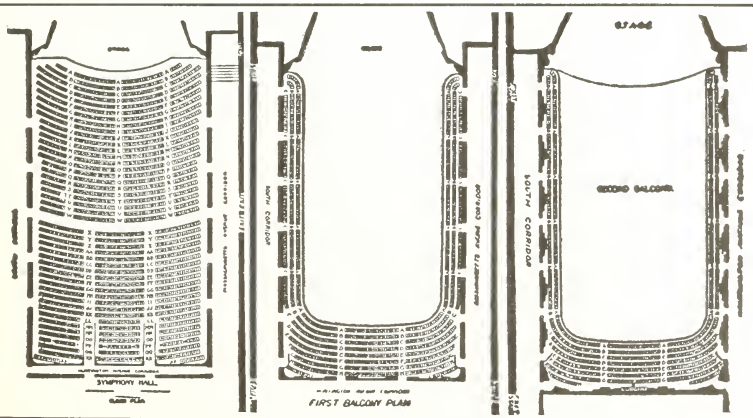
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Scarf Dance Chaminade
Air from "Louise" Charpentier
Nocturne, Op. 37, No. 1 Chopin
Nocturne, Op. 48, No. 1.....Chopin
Polonaise, Op. 40, No. 1, A major .
Chopin
Preludes Nos. 6, 7, 20 Chopin
Orientale Cui
Gavotte Stéphanie Czibulka
Love's Dream after the Ball Czibulka
En Badinant D'Ambrosio
Arabesque Debussy
En Bateau Debussy
Robin Hood Potpourri De Koven
Coppélia, Valse Lente Delibes
Sylvia, Pizzicati Delibes
O Sole mio Di Capua
Lucia di Lammermoor, Sextette
Donizetti
Souvenir Drdla
Les Millions d'Arlequin Drigo
Humoresque Dvořák
Pomp and Circumstance.....Elgar
Salut d'Amour Elgar
Martha Overture Flotow (von)
Firefly Selection Friml
La Czarina (Russian Mazurka) Ganne
March Lorraine Ganne
Loin du Bal Gillet
Pirouette Glazounow
The Lark Glinka
Berceuse from "Jocelyn" Godard
Ave Maria (see Bach-Gounod)
Gounod
Funeral March of a Marionette
Gounod
Spanish Dance Granados
Peer Gynt Suite Grieg
To Spring Grieg
Largo Handel
Air de Ballet Herbert
Badinage Herbert
Indian Summer Herbert
By the Waters of Minnetonka
Lieurance
Hungarian Rhapsody No. 2 Liszt
Hungarian Rhapsody No. 6 Liszt
Polonaise No. 2 Liszt
To a Water Lily MacDowell
To a Wild Rose MacDowell
Macushla MacMurrough
Gavotte Martini
Cavalleria Rusticana, Intermezzo
Mascagni
Cavalleria Rusticana, Prelude and
Siciliana Mascagni
American Patrol Meacham
Elegy Massenet
Manon, Potpourri Massenet
Meditation from "Thaïs" Massenet
Athalia, Priests' March Mendelssohn
Midsummer Night's Dream,
Overture Mendelssohn
Rondo Capriccioso Mendelssohn
Coronation March from "The
Prophet" Meyerbeer
Hopak Moussorgsky
Spanish Dance Moszkowski
Narcissus Nevin
The Rosary Nevin

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Sambre et Meuse Planquette
Dance of the Hours from "La Gioconda" Ponchielli
La Bohème, Potpourri Puccini
Madama Butterfly Puccini
Tosca, Potpourri Puccini
Prelude, C-sharp minor Rachmaninoff
Second Regiment March Reeves
Hymn to the Sun (Le Coq d'Or) Rimsky-Korsakoff
Scheherazade Rimsky-Korsakoff
Song of India Rimsky-Korsakoff
The Barber of Seville, Overture Rossini
Semiramide Overture Rossini
William Tell Rossini
Feramors, Dance of the Bayaderes Rubinstein
Kamennoi-Ostrow Rubinstein
Melody in F Rubinstein
Valse Caprice Rubinstein
Danse Macabre Saint-Saëns
The Swan Saint-Saëns
Burlesca Scarlatti
Pastorale Scarlatti
Ave Maria Schubert
Marche Militaire Schubert
Moment Musical Schubert
Serenade Schubert
Des Abends (At Evening) Schumann
Träumerei Schumann
Valse Triste Sibelius
Washington Post Sousa
Artists' Life Strauss, J.
The Blue Danube Strauss, J.
The Last Waltz Strauss, O.
Der Rosenkavalier Waltzes Strauss, R.
The Lost Chord Sullivan
Mikado, Potpourri Sullivan
Light Cavalry, Overture Suppé (von)
Poet and Peasant, Overture Suppé (von)
Andante Cantabile Tchaikovsky
Marche Slave Tchaikovsky
Song without Words Tchaikovsky
Symphony No. 6 (Pathetic) Tchaikovsky
Raymond, Overture Thomas
Good-bye Tosti
Aïda, "Celeste Aïda" Verdi
Aïda Triumphal March Verdi
Il Trovatore, Potpourri Verdi
La Traviata, Potpourri Verdi
Rigoletto, Potpourri Verdi
Die Walküre, Magic Fire Scene Wagner
Die Walküre, Ride of the Valkyries Wagner
Dreams Wagner
The Flying Dutchman, Overture Wagner
Lohengrin, Potpourri Wagner
Parsifal, March of the Knights Wagner
Tannhäuser, Overture Wagner
Tristan and Isolde, Love Death Wagner
Tristan and Isolde, Prelude Wagner
Der Freischütz, Overture Weber
Invitation to the Dance Weber
Oberon, Overture Weber
La Paloma Yradier

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Programme 25

FRIDAY, MAY 30, 1924

HOLIDAY PROGRAMME

1. MARCH, "Lorraine" Ganne
2. PRELUDE AND SICILIANA, "Cavalleria Rusticana" Mascagni
 (Solo Horn, WILLEM VALKENIER)
3. WALTZ, "Souvenir de Vienne" Alden
4. FANTASIA, "Il Trovatore" Verdi

AMERICA

5. POLONAISE, "Christmas Eve" Rimsky-Korsakov
6. *INDIAN SUMMER, an American Idyll Victor Herbert
7. THE LARK Glinka-Jacchia
8. FINALE, Fourth Symphony Tchaikovsky

THE STAR SPANGLED BANNER

9. OVERTURE to "William Tell" Rossini
10. AVE MARIA Bach-Gounod
11. MARCH OF THE DOUGHBOYS Dunham

*Victor Herbert's death last Monday is regretted by thousands, and not least by the patrons of the Pops who have listened at these concerts to selections from his many operettas (of which twenty-four have been played at the Pops), and to his shorter symphonic pieces, enjoying his melodic genius, and his skilful orchestration. Early as a 'cellist, later as a conductor in theatre and concert hall, but more particularly as the composer of much delightful music both serious and "light," he has for many years been beloved of the American public.

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ANNUAL REQUEST NIGHT Wednesday, June 25

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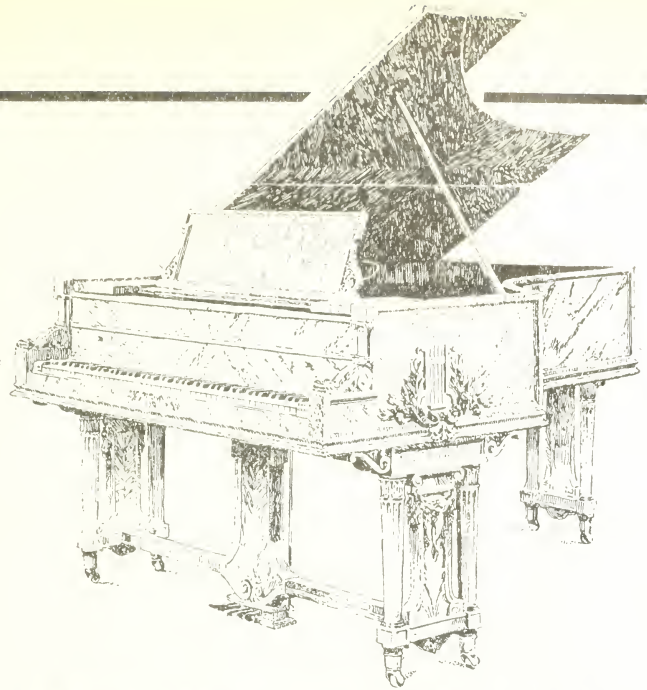
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SATURDAY, MAY 31, 1924

Programme 26

PROGRAMME

1. MILITARY MARCH Saint-Saëns
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. PROCESSION TO THE CATHEDRAL from "Lohengrin" Wagner

5. OVERTURE to "The Pirates of Penzance"
6. FANTASY, "Iolanthe"
7. THE LOST CHORD
 (Solo Trumpet, KURT SCHMEISSER)
8. SELECTION, "Pinafore"

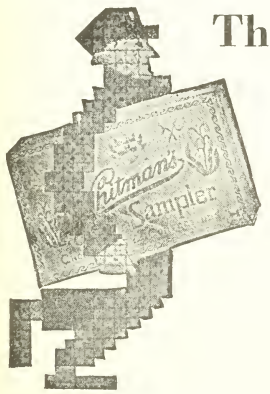
. Sir Arthur Sullivan
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9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
11. FIRST HUNGARIAN DANCE Brahms

*See Page 23

A PROGRAMME FEATURING SCANDINAVIAN MUSIC Wednesday, June 4
HOUSE TAKEN BY NATIONAL FOREIGN TRADE COUNCIL CONVENTION . Friday, June 6
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WAGNER PROGRAMME Sunday, June 8
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MONDAY, JUNE 2, 1924

Programme 27

BROWN NIGHT
PROGRAMME

1. MARCH, "The Favorite Regiment" Ertel
2. OVERTURE, "Morning, Noon and Night in Vienna" Suppé
3. WALTZ, "Spanish Serenade" Metra
4. FANTASIA, "Thaïs" Massenet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Chinese Dance
 c. Flower Waltz
6. MISERERE from "Il Trovatore" Verdi
7. PRELUDE Rachmaninov
8. FIRST HUNGARIAN RHAPSODY Liszt

FOOTBALL SONGS

9. SELECTION, "Orange Blossoms" Herbert
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de trouble I've seen"
11. INTRODUCTION TO ACT III, "Lohengrin" Wagner

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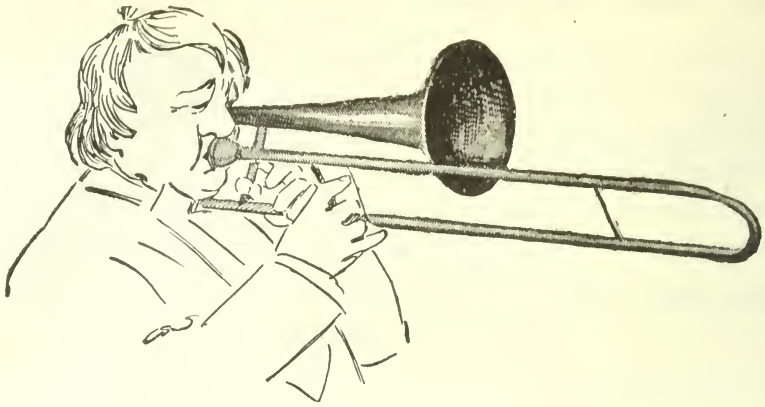
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TUESDAY, JUNE 3, 1924

Programme 28

BOSTON SQUARE AND COMPASS CLUB NIGHT

PROGRAMME

1. CORONATION MARCH Svendsen
2. OVERTURE to "The Sicilian Vespers" Verdi
3. FANTASIA, "Eugen Onegin" Tchaikovsky
4. BOSTON SQUARE AND COMPASS CLUB CHOIR
 - *a*. Rise, sleep no more H. J. Stewart
 - *b*. Soldier's Farewell Johanna Kinkel
 - *c*. Medley from the South Arranged by H. H. Pike

 WARREN W. ADAMS, Leader
 Miss ANNA F. FARNSWORTH, Accompanist

5. MAGIC FIRE MUSIC from "The Valkyrie" Wagner
6. SERENADE Bruneau
7. INDIAN DIRGE Seydel
8. *POLOVTSIAN DANCES from "Prince Igor" Borodin

9. SELECTION "Lucia di Lammermoor" Donizetti
10. WALTZ, "Voices of Spring" Strauss
11. FARANDOLE Bizet

*It is not hard to believe that these Barbaric dances were written by the son of a Caucasian Prince. Rimsky-Korsakov describes the composer as gigantic, lazy, absent minded—and entirely lovable. Despite repeated urgings, his work on "Prince Igor" hung fire for years, and at his death Borodin left his colleague a mass of disordered fragments to piece together. Perhaps the industrious professor and arranger of the posthumous scores of Borodin and Moussorgsky was too ready to call their muse sluggish. Borodin was constitutionally weak and he had his many duties as a chemist: "Prince Igor" involved much legendary and historical research; an opera is a vast undertaking at best—it is far more so when one has renounced established methods in search of Nationalism, and must trust to "inspiration" for a technique of procedure.

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Programme 29

WEDNESDAY, JUNE 4, 1924

NORWEGIAN PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE to "Fingal's Cave" Mendelssohn
3. WALTZ, "Artist's Life" Strauss
4. FANTASIA, "Madame Butterfly" Puccini

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Anitra's Dance
 c. In the Troll King's Grotto
6. ROMANCE Svendsen
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A Minor Grieg
 (Arranged by AGIDE JACCHIA)
8. NORWEGIAN RHAPSODY No. 2 Svendsen

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. SERENADE Pierné
11. TRIUMPHANT MARCH, "Sigurd Jorsalfar" Grieg

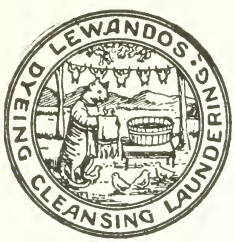
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THURSDAY, JUNE 5, 1924

Programme 30

PROGRAMME

1. PROCESSION OF BACCHUS Délibes
2. OVERTURE to "Oberon" Weber
3. WALTZ, "Gay Butterfly" Annie Andros Hawley
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. March *b.* Arabian Dance
 c. Dance of the "Mirlitons"
6. RÊVE ANGELIQUE Rubinstein
7. SCHERZINO from the Sinfonietta Chadwick
8. *THE RIDE OF THE VALKYRIES Wagner

9. RHAPSODY, "España" Chabrier
10. CAMELLIA GAVOTTE Jacchia
11. INVITATION TO THE DANCE Weber-Berlioz

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.



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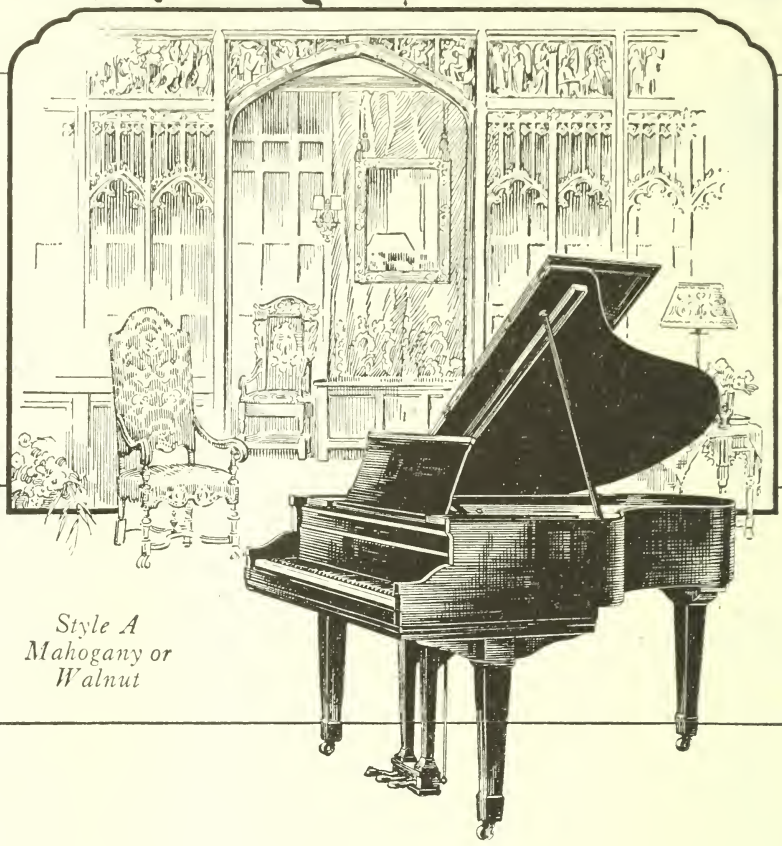
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SATURDAY, JUNE 7, 1924

Programme 32

PROGRAMME

1. OVERTURE to "Masaniello" Auber
2. WALTZES from "The Rose Cavalier" R. Strauss
3. THE LARK Glinka-Jacchia
4. FANTASIA, "Madame Butterfly" Puccini

5. OVERTURE, "The Bartered Bride" Smetana
6. HARP SOLO: Forest Brook Spindler
 Mr. Alfred Holy
7. SPANISH DANCE, "Cachuca" Hadley
8. SECOND HUNGARIAN RHAPSODY Liszt

9. SELECTION, "La Traviata" Verdi
10. TURKISH PATROL Michaelis
11. WALTZ, "Jolly Fellows" Vollstedt

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SUNDAY, JUNE 8, 1924

Programme 33

WAGNER PROGRAMME

1. MARCH, "Huldigungs"
2. DIE FEEN ("The Fairies"); Overture
3. TRISTAN AND ISOLDE; "Love-Death"
4. THE RHINEGOLD; Apparition of the rainbow and entrance of the Gods into Valhalla
5. THE VALKYRIE; Magic Fire Music

6. THE MASTERSINGERS OF NUREMBURG (Act III)
 Introduction—Dance of the Apprentices—Homage to Hans Sachs
7. PARSIFAL; March of the Knights into the Temple of the Holy Grail (Act I)
8. LOHENGRIN; Procession to the Cathedral (Act II)
9. RIENZI; Overture

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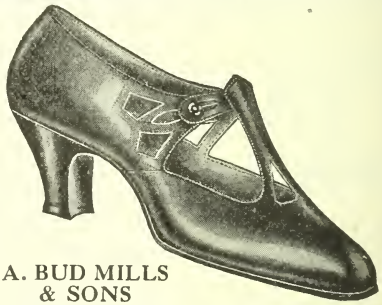


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To all those who remember music and the theatre in Boston in the eighties, the name of John C. Mullaly will be familiar. The oldest living member of the Boston Symphony Orchestra, his service as violinist from 1885 to 1890, and from 1905 to 1913 is but one aspect of his varied career. Born in Newcastle in 1847 of an Irish father and a Scotch mother, he came to the United States and to Boston as a small boy. As a remarkably talented youth of sixteen, he attracted public attention in the Civil War days, leading Gilmore's Band. In the early Seventies he first became known as conductor of the orchestras in the Boston Theatre and in the Globe Theatre, which stood on the corner of Essex and Washington Streets. In these theatres and in the old Music Hall (on Hamilton Place) he conducted the finest orchestras, and orchestras of very indifferent ability (from the latter he had a reputation for inspiring remarkable results). He directed everything from "Tannhäuser" or "The Dutchman," with the greatest stars of the day, to a burlesque show, and all the intermediate gradations. He conducted the Pops in their second season (1886), when they ran continuously for four months. For twenty-nine summers he was the idol of Newport as the director of the Casino Orchestra there. But Mr. Mullaly's name is primarily connected with the operettas of Gilbert and Sullivan. When the craze for "Patience," "Iolanthe," "Pinafore," "The Yeomen of the Guard," "The Gondolier" and "Mikado" seized everyone, Mr. Mullaly was at the fore of the movement, conducting all of them in many cities. He presided over the first American production of "The Pirates of Penzance" in 1888.



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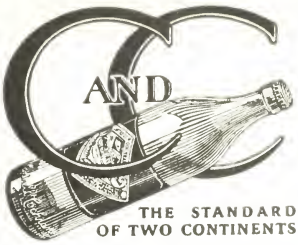
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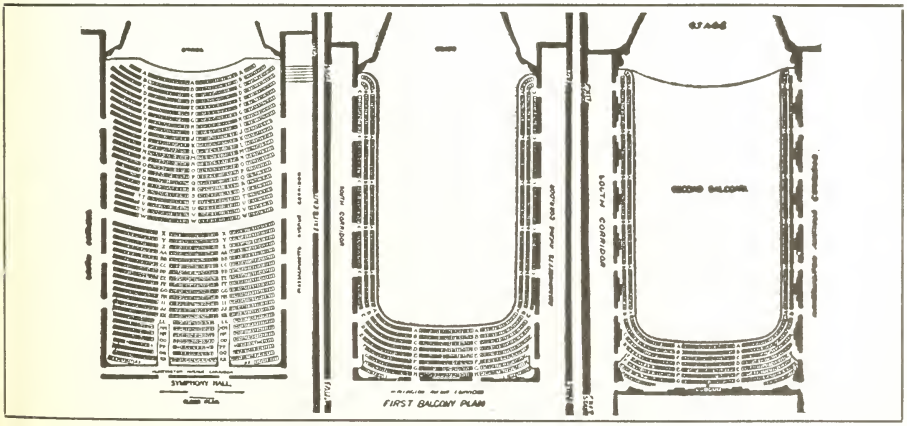
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Habanera from "Carmen".....Bizet
L'Arlésienne, Minuetto Bizet
Potpourri from "Carmen" Bizet
Toreador's Songs from "Carmen" Bizet
Hungarian Dance No. 5 Brahms
Hungarian Dance No. 6 Brahms
Waltz, Op. 39, No. 15 Brahms
España Rhapsody Chabrier
Callirhoe, Air de Ballet ...Chaminade
Scarf Dance Chaminade
Air from "Louise" Charpentier
Nocturne, Op. 37, No. 1 Chopin
Nocturne, Op. 48, No. 1.....Chopin
Polonaise, Op. 40, No. 1, A major
Chopin
Preludes Nos. 6, 7, 20 Chopin
Orientale Cui
Gavotte Stéphanie Czibulka
Love's Dream after the Ball Czibulka
En Badinant D'Ambrosio
Arabesque Debussy
En Bateau Debussy
Robin Hood Potpourri De Koven
Coppélia, Valse Lente Delibes
Sylvia, Pizzicati Delibes
O Sole mio Di Capua
Lucia di Lammermoor, Sextette
Donizetti
Souvenir Drdla
Les Millions d'Arlequin Drigo
Humoresque Dvořák
Pomp and Circumstance.....Elgar
Salut d'Amour Elgar
Martha Overture Flotow (von)
Firefly Selection Friml
La Czarina (Russian Mazurka) Ganne
March Lorraine Ganne
Loin du Bal Gillet
Pirouette Glazounow
The Lark Glinka
Berceuse from "Jocelyn" Godard
Ave Maria (see Bach-Gounod)
Gounod
Funeral March of a Marionette
Gounod
Spanish Dance Granados
Peer Gynt Suite Grieg
To Spring Grieg
Largo Handel
Air de Ballet Herbert
Badinage Herbert
Indian Summer Herbert
By the Waters of Minnetonka
Lieurance
Hungarian Rhapsody No. 2 Liszt
Hungarian Rhapsody No. 6 Liszt
Polonaise No. 2 Liszt
To a Water Lily MacDowell
To a Wild Rose MacDowell
Macushla MacMurrough
Gavotte Martini
Cavalleria Rusticana, Intermezzo
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Elegy Massenet
Manon, Potpourri Massenet
Meditation from "Thaïs" Massenet
Athalia, Priests' March Mendelssohn
Midsummer Night's Dream, Overture Mendelssohn
Rondo Capriccioso Mendelssohn
Coronation March from "The Prophet" Meyerbeer
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Sambre et Meuse Planquette
Dance of the Hours from "La Gioconda" Ponchielli
La Bohème, Potpourri Puccini
Madama Butterfly Puccini
Tosca, Potpourri Puccini
Prelude, C-sharp minor Rachmaninoff
Second Regiment March Reeves
Hymn to the Sun (Le Coq d'Or) Rimsky-Korsakoff
Scheherazade Rimsky-Korsakoff
Song of India Rimsky-Korsakoff
The Barber of Seville, Overture Rossini
Semiramide Overture Rossini
William Tell Rossini
Feramors, Dance of the Bayaderes Rubinstein
Kamennoi-Ostrow Rubinstein
Melody in F Rubinstein
Valse Caprice Rubinstein
Danse Macabre Saint-Saëns
The Swan Saint-Saëns
Burlesca Scarlatti
Pastorale Scarlatti
Ave Maria Schubert
Marche Militaire Schubert
Moment Musical Schubert
Serenade Schubert
Des Abends (At Evening) Schumann
Traumerei Schumann
Valse Triste Sibelius
Washington Post Sousa
Artists' Life Strauss, J.
The Blue Danube Strauss, J.
The Last Waltz Strauss, O.
Der Rosenkavalier Waltzes Strauss, R.
The Lost Chord Sullivan
Mikado, Potpourri Sullivan
Light Cavalry, Overture Suppé (von)
Poet and Peasant, Overture Suppé (von)
Andante Cantabile Tchaikovsky
Marche Slave Tchaikovsky
Song without Words Tchaikovsky
Symphony No. 6 (Pathetic) Tchaikovsky
Raymond, Overture Thomas
Good-bye Tosti
Aïda, "Celeste Aïda" Verdi
Aïda Triumphal March Verdi
Il Trovatore, Potpourri Verdi
La Traviata, Potpourri Verdi
Rigoletto, Potpourri Verdi
Die Walküre, Magic Fire Scene Wagner
Die Walküre, Ride of the Valkyries Wagner
Dreams Wagner
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Programme 28

TUESDAY, JUNE 3, 1924

BOSTON SQUARE AND COMPASS CLUB NIGHT PROGRAMME

1. CORONATION MARCH Svendsen
2. OVERTURE to "The Sicilian Vespers" Verdi
3. FANTASIA, "Eugen Onegin" Tchaikovsky
4. BOSTON SQUARE AND COMPASS CLUB CHOIR
 - *a.* Rise, sleep no more H. J. Stewart
 - *b.* Soldier's Farewell Johanna Kinkel
 - *c.* Medley from the South Arranged by H. H. Pike

 WARREN W. ADAMS, Leader
 Miss ANNA F. FARNSWORTH, Accompanist
5. MAGIC FIRE MUSIC from "The Valkyrie" Wagner
6. SERENADE Bruneau
7. INDIAN DIRGE Seydel
8. *POLOVTSIAN DANCES from "Prince Igor" Borodin
9. SELECTION "Lucia di Lammermoor" Donizetti
10. WALTZ, "Voices of Spring" Strauss
11. FARANDOLE Bizet

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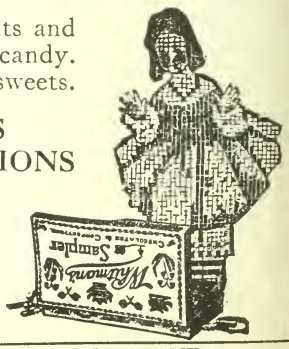
*It is not hard to believe that these Barbaric dances were written by the son of a Caucasian Prince. Rimsky-Korsakov describes the composer as gigantic, lazy, absent minded—and entirely lovable. Despite repeated urgings, his work on "Prince Igor" hung fire for years, and at his death Borodin left his colleague a mass of disordered fragments to piece together. Perhaps the industrious professor and arranger of the posthumous scores of Borodin and Moussorgsky was too ready to call their muse sluggish. Borodin was constitutionally weak and he had his many duties as a chemist: "Prince Igor" involved much legendary and historical research; an opera is a vast undertaking at best—it is far more so when one has renounced established methods in search of Nationalism, and must trust to "inspiration" for a technique of procedure.

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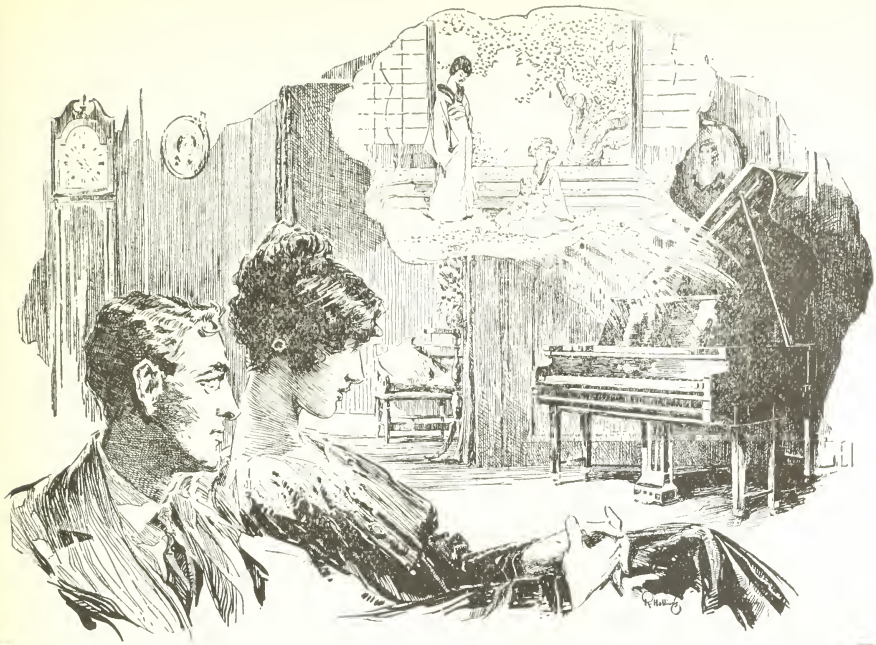
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WEDNESDAY, JUNE 4, 1924

Programme 29

NORWEGIAN PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE to "Fingal's Cave" Mendelssohn
3. WALTZ, "Artist's Life" Strauss
4. FANTASIA, "Madame Butterfly" Puccini

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b*. Anitra's Dance
 c. In the Troll King's Grotto
6. ROMANCE Svendsen
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A Minor Grieg
 (Arranged by AGIDE JACCHIA)
8. NORWEGIAN RHAPSODY No. 2 Svendsen

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. SERENADE Pierné
11. TRIUMPHANT MARCH, "Sigurd Jorsalfar" Grieg

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Programme 30

NIGHT OF THE MASSACHUSETTS FEDERATION OF MUSIC CLUBS AND THE PROFESSIONAL WOMEN'S CLUB

PROGRAMME

1. PROCESSION OF BACCHUS Délibes
2. OVERTURE to "Oberon" Weber
3. WALTZ, "Gay Butterfly" Annie Andros Hawley
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. March *b.* Arabian Dance
 c. Dance of the "Mirlitons"
6. RÊVE ANGELIQUE Rubinstein
7. SCHERZINO from the Sinfonietta Chadwick
8. *THE RIDE OF THE VALKYRIES Wagner

9. RHAPSODY, "España" Chabrier
10. CAMELLIA GAVOTTE Jacchia
11. INVITATION TO THE DANCE Weber-Berlioz

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.

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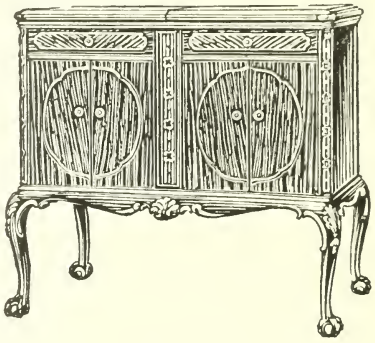
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SATURDAY, JUNE 7, 1924

Programme 32

PROGRAMME

1. OVERTURE to "Masaniello" Auber
2. WALTZES from "The Rose Cavalier" R. Strauss
3. THE LARK Glinka-Jacchia
4. FANTASIA, "Madame Butterfly" Puccini

5. OVERTURE, "The Bartered Bride" Smetana
6. HARP SOLO: Forest Brook Spindler
 Mr. ALFRED HOLY
7. SPANISH DANCE, "Cachuca" Hadley
8. SECOND HUNGARIAN RHAPSODY Liszt

9. SELECTION, "La Traviata" Verdi
10. TURKISH PATROL Michaelis
11. WALTZ, "Jolly Fellows" Vollstedt

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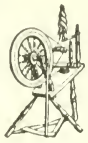
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Programme 33

SUNDAY, JUNE 8, 1924

WAGNER PROGRAMME

1. MARCH, "Huldigungs"
2. *DIE FEEN ("The Fairies"); Overture
3. TRISTAN AND ISOLDE; "Love-Death"
4. THE RHINEGOLD; Apparition of the rainbow and entrance of the Gods into Valhalla
5. THE VALKYRIE; Magic Fire Music

6. THE MASTERSINGERS OF NUREMBURG (Act III)
 Introduction—Dance of the Apprentices—Homage to Hans Sachs
7. PARSIFAL; March of the Knights into the Temple of the Holy Grail (Act I)
8. LOHENGRIN; Procession to the Cathedral (Act II)
9. RIENZI; Overture

*Wagner wrote this, his first complete opera, at the age of twenty. Weber and Marschner were his admitted models, and Beethoven as always was his greatest inspiration. "Die Feen," in the opinion of Ernest Newman, reveals the apprentice composer who is already a master of technique and style, and a bold experimentalist. The plot and the general musical scheme accord with contemporary operatic inanities, but in the musical characterization there gleams an occasional stroke that is independent, original, and prophetic of the later Wagner whom we know.



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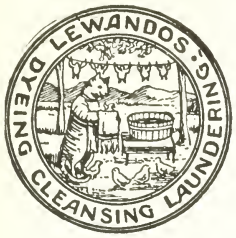
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MONDAY, JUNE 9, 1924

Programme 34

TECHNOLOGY NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "Phèdre" Massenet
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. "TECH" SONGS

5. FANTASIA, "Cavalleria Rusticana" Mascagni
6. SERENADE Schubert-Jacchia
 (English Horn, LOUIS SPEYER)
7. MARCHE SLAVE Tchaikovsky
8. "TECH" SONGS

9. SELECTION, "Wildflower" Youmans-Stothart
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. AMERICAN PATROL Meacham

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TUESDAY, JUNE 10, 1924

Programme 35

PROGRAMME

1. MARCH, Father of Victory Ganne
2. OVERTURE to "Light Cavalry" Suppé
3. WALTZ, "Myosotis" Waldteufel
4. FANTASIA, "The Valkyrie" Wagner

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Troll King's Grotto
6. QUARTET from "Rigoletto" Verdi
7. *TARANTELLE Jacchia
 (Solo Flute, PASQUALE AMERENA)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SELECTION, "Mlle. Modiste" Herbert
10. DEEP RIVER Burleigh-Jacchia
11. POMP AND CIRCUMSTANCE Elgar

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WEDNESDAY, JUNE 11, 1924

Programme 36

SOUTHERN NIGHT

PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
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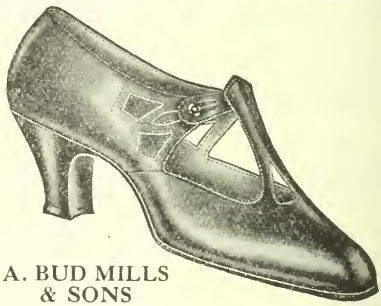
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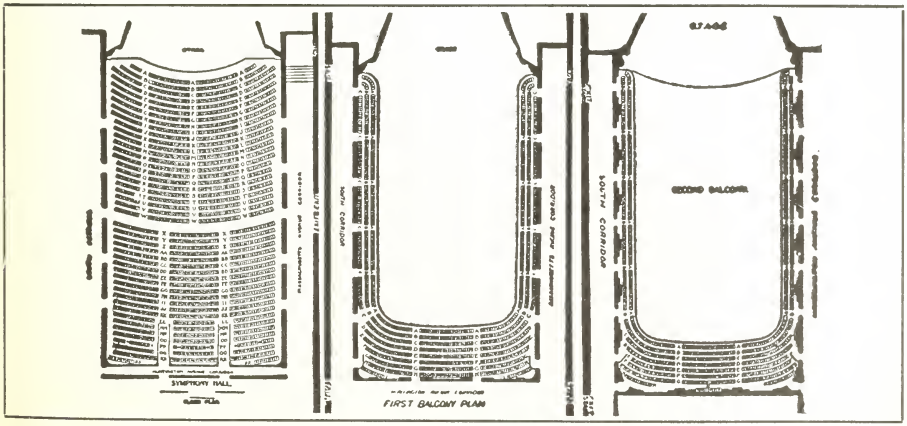
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Preludes Nos. 6, 7, 20 Chopin
Orientale Cui
Gavotte Stéphanie Czibulka
Love's Dream after the Ball Czibulka
En Badinant D'Ambrosio
Arabesque Debussy
En Bateau Debussy
Robin Hood Potpourri De Koven
Coppélia, Valse Lente Delibes
Sylvia, Pizzicati Delibes
O Sole mio Di Capua
Lucia di Lammermoor, Sextette Donizetti
Souvenir Drdla
Les Millions d'Arlequin Drigo
Humoresque Dvořák
Pomp and Circumstance.....Elgar
Salut d'Amour Elgar
Martha Overture Flotow (von)
Firefly Selection Friml
La Czarina (Russian Mazurka) Ganne
March Lorraine Ganne
Loin du Bal Gillet
Pirouette Glazounow
The Lark Glinka
Berceuse from "Jocelyn" Godard
Ave Maria (see Bach-Gounod) Gounod
Funeral March of a Marionette Gounod
Spanish Dance Granados
Peer Gynt Suite Grieg
To Spring Grieg
Largo Handel
Air de Ballet Herbert
Badinage Herbert
Indian Summer Herbert
By the Waters of Minnetonka Lienrance
Hungarian Rhapsody No. 2 Liszt
Hungarian Rhapsody No. 6 Liszt
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To a Water Lily MacDowell
To a Wild Rose MacDowell
Macushla MacMurrough
Gavotte Martini
Cavalleria Rusticana, Intermezzo Mascagni
Cavalleria Rusticana, Prelude and Siciliana Mascagni
American Patrol Meacham
Elegy Massenet
Manon, Potpourri Massenet
Meditation from "Thaïs" Massenet
Athalia, Priests' March Mendelssohn
Midsummer Night's Dream, Overture Mendelssohn
Rondo Capriccioso Mendelssohn
Coronation March from "The Prophet" Meyerbeer
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Sambre et Meuse Planquette
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La Bohème, Potpourri Puccini
Madama Butterfly Puccini
Tosca, Potpourri Puccini
Prelude, C-sharp minor Rachmaninoff
Second Regiment March Reeves
Hymn to the Sun (Le Coq d'Or) Rimsky-Korsakoff
Scheherazade Rimsky-Korsakoff
Song of India Rimsky-Korsakoff
The Barber of Seville, Overture Rossini
Semiramide Overture Rossini
William Tell Rossini
Feramors, Dance of the Bayaderes Rubinstein
Kamennoi-Ostrow Rubinstein
Melody in F Rubinstein
Valse Caprice Rubinstein
Danse Macabre Saint-Saëns
The Swan Saint-Saëns
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Pastorale Scarlatti
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Marche Militaire Schubert
Moment Musical Schubert
Serenade Schubert
Des Abends (At Evening) Schumann
Träumerei Schumann
Valse Triste Sibelius
Washington Post Sousa
Artists' Life Strauss, J.
The Blue Danube Strauss, J.
The Last Waltz Strauss, O.
Der Rosenkavalier Waltzes Strauss, R.
The Lost Chord Sullivan
Mikado, Potpourri Sullivan
Light Cavalry, Overture Suppé (von)
Poet and Peasant, Overture Suppé (von)
Andante Cantabile Tchaikovsky
Marche Slave Tchaikovsky
Song without Words Tchaikovsky
Symphony No. 6 (Pathetic) Tchaikovsky
Raymond, Overture Thomas
Good-bye Tosti
Aïda, "Celeste Aïda" Verdi
Aïda Triumphal March Verdi
Il Trovatore, Potpourri Verdi
La Traviata, Potpourri Verdi
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Die Walküre, Magic Fire Scene Wagner
Die Walküre, Ride of the Valkyries Wagner
Dreams Wagner
The Flying Dutchman, Overture Wagner
Lohengrin, Potpourri Wagner
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Programme 29

WEDNESDAY, JUNE 4, 1924

NORWEGIAN PROGRAMME

1. ENTRANCE OF THE BOYARDS Halvorsen
2. OVERTURE to "Fingal's Cave" Mendelssohn
3. WALTZ, "Artist's Life" Strauss
4. FANTASIA, "Madame Butterfly" Puccini

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Anitra's Dance
 c. In the Troll King's Grotto
6. ROMANCE Svendsen
 (Solo Violin, JULIUS THEODOROWICZ)
7. WALTZ in A Minor Grieg
 (Arranged by AGIDE JACCHIA)
8. NORWEGIAN RHAPSODY No. 2 Svendsen

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. SERENADE Pierné
11. TRIUMPHANT MARCH, "Sigurd Jorsalfar" Grieg

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(All Other Nights Open to the Public)

WAGNER PROGRAMME Sunday, June 8
SOUTHERN NIGHT Wednesday, June 11
FEATURING THE MUSIC OF VICTOR HERBERT Saturday, June 14
ANNUAL REQUEST NIGHT Wednesday, June 25



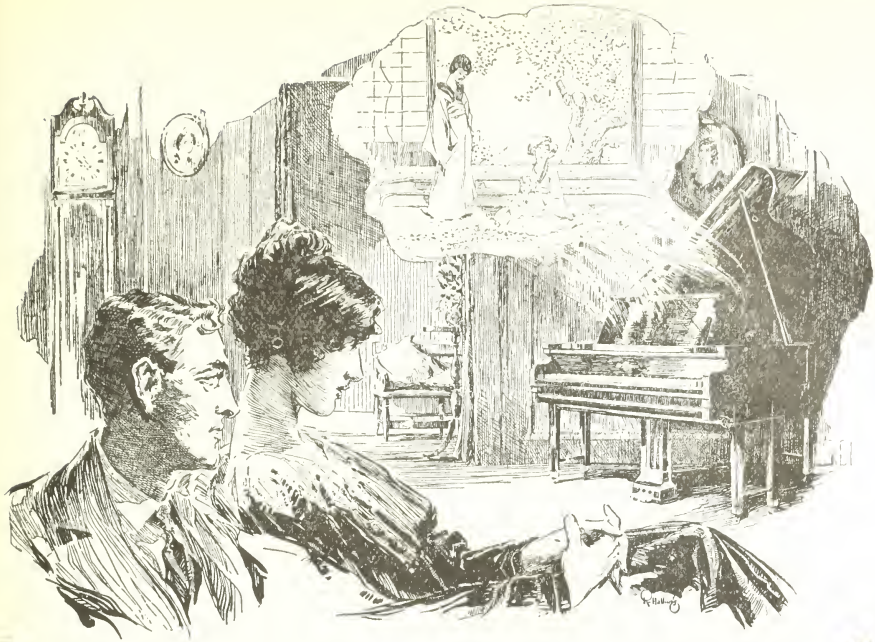
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THURSDAY, JUNE 5, 1924

Programme 30

THE NEW ENGLAND FEDERATION OF MUSIC CLUBS, THE PROFESSIONAL WOMEN'S CLUB, AND THE WOMEN MUSICIANS' ASSOCIATION HAVE TAKEN THE FLOOR FOR TONIGHT'S CONCERT

PROGRAMME

1. PROCESSION OF BACCHUS Délibes
2. OVERTURE to "Oberon" Weber
3. WALTZ, "Gay Butterfly" Annie Andros Hawley
4. FANTASIA, "Iris" Mascagni

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. March *b.* Arabian Dance
 c. Dance of the "Mirlitons"
6. RÊVE ANGELIQUE Rubinstein
7. SCHERZINO from the Sinfonietta Chadwick
8. *THE RIDE OF THE VALKYRIES Wagner

9. RHAPSODY, "España" Chabrier
10. CAMELLIA GAVOTTE Jacchia
11. INVITATION TO THE DANCE Weber-Berlioz

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.

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SATURDAY, JUNE 7, 1924

Programme 32

PROGRAMME

1. OVERTURE to "Masaniello" Auber
2. WALTZES from "The Rose Cavalier" R. Strauss
3. THE LARK Glinka-Jacchia
4. FANTASIA, "Madame Butterfly" Puccini

5. OVERTURE, "The Bartered Bride" Smetana
6. HARP SOLO: Forest Brook Spindler
 MR. ALFRED HOLY
7. SPANISH DANCE, "Cachuca" Hadley
8. SECOND HUNGARIAN RHAPSODY Liszt

9. SELECTION, "La Traviata" Verdi
10. TURKISH PATROL Michaelis
11. WALTZ, "Jolly Fellows" Vollstedt

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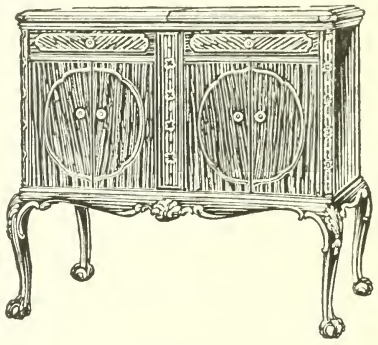
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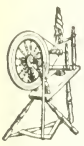
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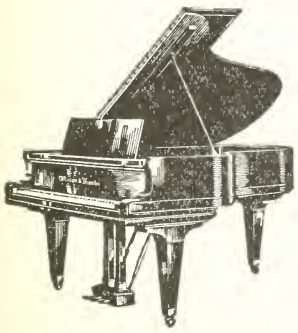
Programme 33

WAGNER PROGRAMME

1. MARCH, "Huldigungs"
2. *DIE FEEN ("The Fairies"); Overture
3. TRISTAN AND ISOLDE; "Love-Death"
4. THE RHINEGOLD; Apparition of the rainbow and entrance of the Gods into Valhalla
5. THE VALKYRIE; Magic Fire Music

6. THE MASTERSINGERS OF NUREMBURG (Act III)
 Introduction—Dance of the Apprentices—Homage to Hans Sachs
7. PARSIFAL; March of the Knights into the Temple of the Holy Grail (Act I)
8. LOHENGRIN; Procession to the Cathedral (Act II)
9. RIENZI; Overture

*Wagner wrote this, his first complete opera, at the age of twenty. Weber and Marschner were his admitted models, and Beethoven as always was his greatest inspiration. "Die Feen," in the opinion of Ernest Newman, reveals the apprentice composer who is already a master of technique and style, and a bold experimentalist. The plot and the general musical scheme accord with contemporary operatic inanities, but in the musical characterization there gleams an occasional stroke that is independent, original, and prophetic of the later Wagner whom we know.



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Programme 34

MONDAY, JUNE 9, 1924

ANNUAL TECH NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "Phèdre" Massenet
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. "TECH" SONGS

5. FANTASIA, "Cavalleria Rusticana" Mascagni
6. SERENADE Schubert-Jacchia
 (English Horn, LOUIS SPEYER)
7. MARCHE SLAVE Tchaikovsky
8. "TECH" SONGS

9. SELECTION, "Wildflower" Youmans-Stothart
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. AMERICAN PATROL Meacham

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TUESDAY, JUNE 10, 1924

Programme 35

PROGRAMME

1. MARCH, Father of Victory Ganne
2. OVERTURE to "Light Cavalry" Suppé
3. WALTZ, "Myosotis" Waldteufel
4. FANTASIA, "The Valkyrie" Wagner

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Troll King's Grotto
6. QUARTET from "Rigoletto" Verdi
7. *TARANTELLE Jacchia
 (Solo Flute, PASQUALE AMERENA)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SELECTION, "Mlle. Modiste" Herbert
10. DEEP RIVER Burleigh-Jacchia
11. POMP AND CIRCUMSTANCE Elgar

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed. Mr. Jacchia's "Camellia Gavotte" is also a favorite at the Pops, and his orchestral arrangements of folk songs, piano, and other pieces.

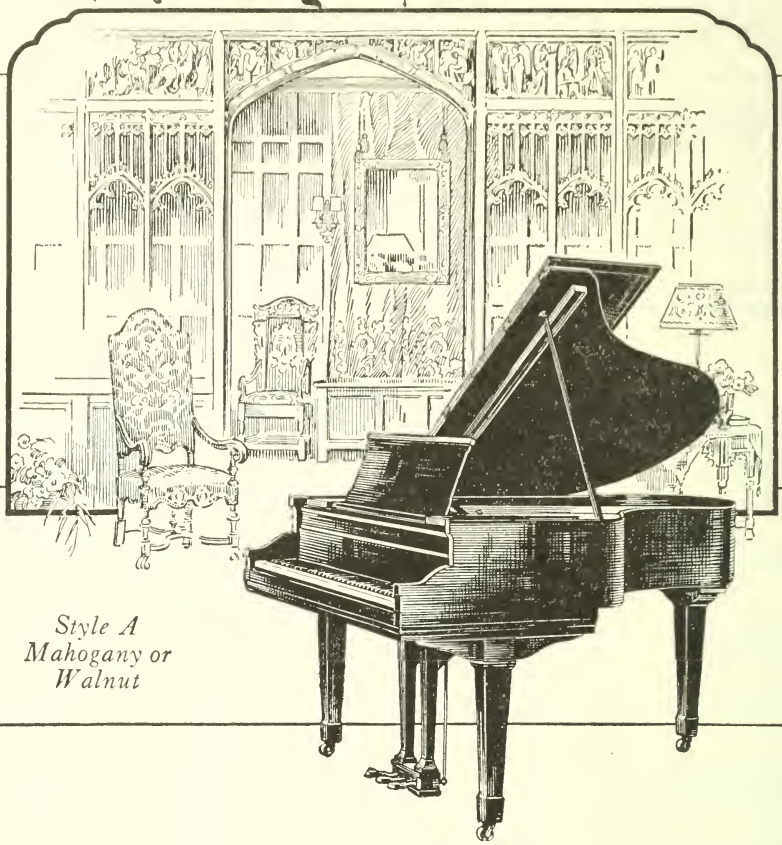
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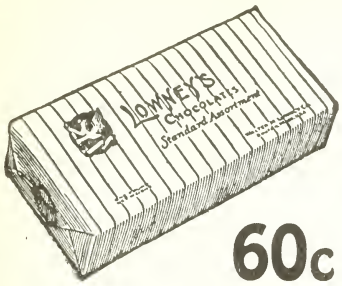
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WEDNESDAY, JUNE 11, 1924

Programme 36

SOUTHERN NIGHT

PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
10. MARCH OF THE LITTLE LEAD SOLDIERS Pierné
11. SELECTION OF SOUTHERN AIRS Bendix

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VICTOR HERBERT, whose music has always formed a considerable part of the Pops repertory will be honored in a special programme on Saturday, June 14.

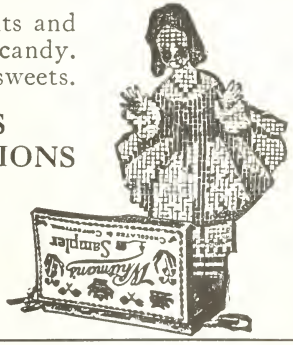
The recent death of this American composer is regretted by thousands, and not least by the patrons of the Pops who have listened at these concerts to selections from his many operettas (of which twenty-four have been played at the Pops), and to his shorter symphonic pieces, enjoying his melodic genius, and his skilful orchestration. Early as a 'cellist, later as a conductor in theatre and concert hall, but more particularly as the composer of much delightful music both serious and "light," he has for many years been beloved of the American Public.

At this concert, selections from the Operetta "Mlle. Modiste" and from the Indian Opera "Natoma," also the American Idyl, "Indian Summer" and the "Irish Rhapsody" will comprise the middle group of the programme.

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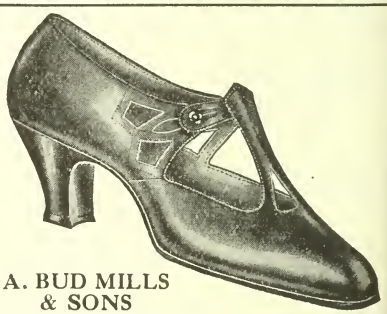
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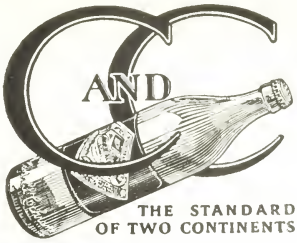
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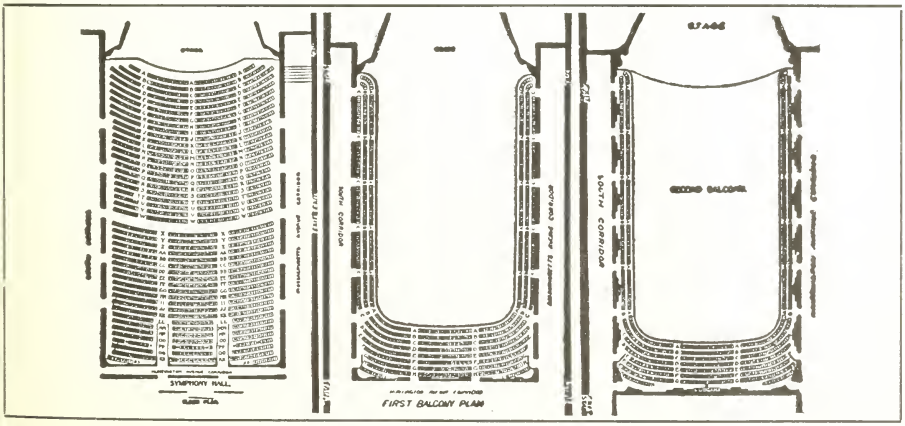
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Firefly Selection Friml
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Gounod
Funeral March of a Marionette
Gounod
Spanish Dance Granados
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To Spring Grieg
Largo Handel
Air de Ballet Herbert
Badinage Herbert
Indian Summer Herbert
By the Waters of Minnetonka
Lieurance
Hungarian Rhapsody No. 2 Liszt
Hungarian Rhapsody No. 6 Liszt
Polonaise No. 2 Liszt
To a Water Lily MacDowell
To a Wild Rose MacDowell
Macushla MacMurrough
Gavotte Martini
Cavalleria Rusticana, Intermezzo
Mascagni
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American Patrol Meacham
Elegy Massenet
Manon, Potpourri Massenet
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False Triste Sibelius
Washington Post Sousa
Artists' Life Strauss, J.
The Blue Danube Strauss, J.
The Last Waltz Strauss, O.
Der Rosenkavalier Waltzes Strauss, R.
The Lost Chord Sullivan
Mikado, Potpourri Sullivan
Light Cavalry, Overture Suppé (von)
Poet and Peasant, Overture Suppé (von)
Andante Cantabile Tchaikovsky
Marche Slave Tchaikovsky
Song without Words Tchaikovsky
Symphony No. 6 (Pathetic) Tchaikovsky
Raymond, Overture Thomas
Good-bye Tosti
Aïda, "Celeste Aïda" Verdi
Aïda Triumphal March Verdi
Il Trovatore, Potpourri Verdi
La Traviata, Potpourri Verdi
Rigoletto, Potpourri Verdi
Die Walküre, Magic Fire Scene Wagner
Die Walküre, Ride of the Valkyries Wagner
Dreams Wagner
The Flying Dutchman, Overture Wagner
Lohengrin, Potpourri Wagner
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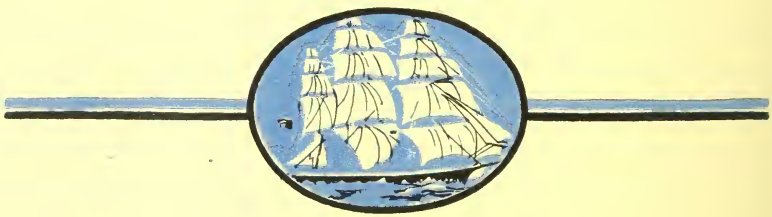
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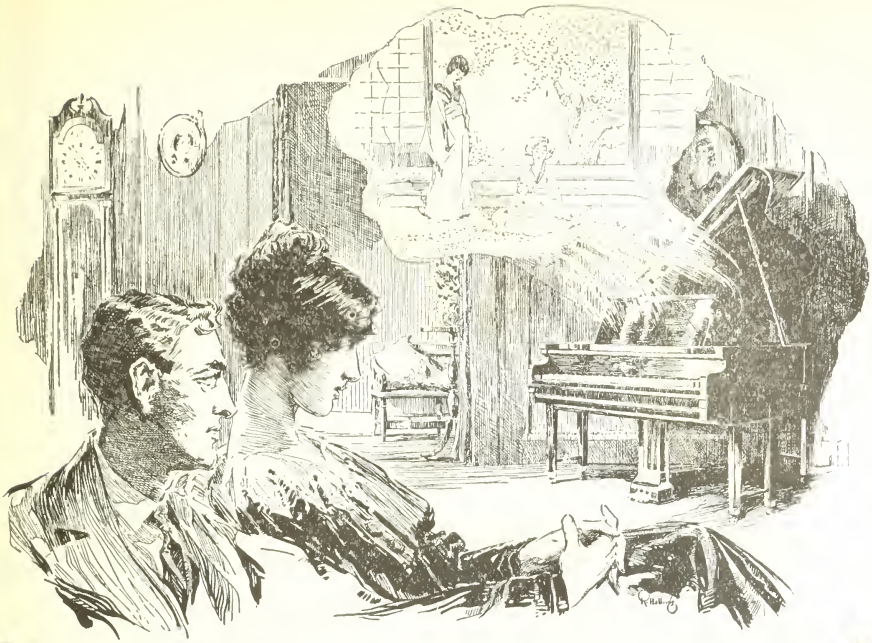


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3.	Spain. Intermezzo, "Goyescas"	Granados
4.	Italy. Fantasia, "Aida"	Verdi
5.	Norway. Suite, "Peer Gynt." *a.* Morning Mood *b.* Aase's Death *c.* In the Hall of the Mountain King	Grieg
6.	Germany. Largo. Solo Violin, Harp, Organ and Strings	Handel
7.	Japan. Japanese Suite	Yamada
8.	Hungary. Second Hungarian Rhapsody	Liszt
9.	Russia. Ouverture Solennelle, "1812"	Tschaikovsky
10.	Austria. Waltz, "On the Beautiful Blue Danube"	Strauss
11.	United States. Stars and Stripes Forever	Sousa





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SATURDAY, JUNE 7, 1924

Programme 32

PROGRAMME

1. OVERTURE to "Masaniello" Auber
2. WALTZES from "The Rose Cavalier" R. Strauss
3. THE LARK Glinka-Jacchia
4. FANTASIA, "Madame Butterfly" Puccini

5. OVERTURE, "The Bartered Bride" Smetana
6. HARP SOLO: Forest Brook Spindler
 Mr. Alfred Holy
7. SPANISH DANCE, "Cachuca" Hadley
8. SECOND HUNGARIAN RHAPSODY Liszt

9. SELECTION, "La Traviata" Verdi
10. TURKISH PATROL Michaelis
11. WALTZ, "Jolly Fellows" Vollstedt

WAGNER PROGRAMME Sunday, June 8
SOUTHERN NIGHT Wednesday, June 11
FEATURING THE MUSIC OF VICTOR HERBERT Saturday, June 14
ANNUAL REQUEST NIGHT Wednesday, June 25

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SUNDAY, JUNE 8, 1924

Programme 33

WAGNER PROGRAMME

1. MARCH, "Huldigungs"
2. *DIE FEEN ("The Fairies"); Overture
3. TRISTAN AND ISOLDE; "Love-Death"
4. THE RHINEGOLD; Apparition of the rainbow and entrance of the Gods into Valhalla
5. THE VALKYRIE; Magic Fire Music

6. THE MASTERSINGERS OF NUREMBURG (Act III)
 Introduction—Dance of the Apprentices—Homage to Hans Sachs
7. PARSIFAL; March of the Knights into the Temple of the Holy Grail (Act I)
8. LOHENGRIN; Procession to the Cathedral (Act II)
9. RIENZI; Overture

*Wagner wrote this, his first complete opera, at the age of twenty. Weber and Marschner were his admitted models, and Beethoven as always was his greatest inspiration. "Die Feen," in the opinion of Ernest Newman, reveals the apprentice composer who is already a master of technique and style, and a bold experimentalist. The plot and the general musical scheme accord with contemporary operatic inanities, but in the musical characterization there gleams an occasional stroke that is independent, original, and prophetic of the later Wagner whom we know.

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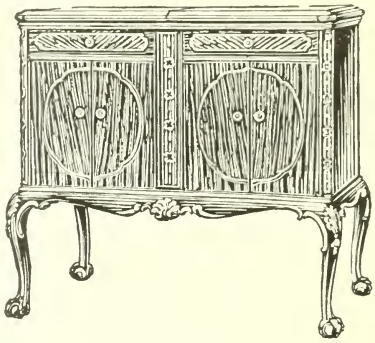
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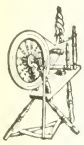
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MONDAY, JUNE 9, 1924

Programme 34

ANNUAL TECH NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "Phèdre" Massenet
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. "TECH" SONGS

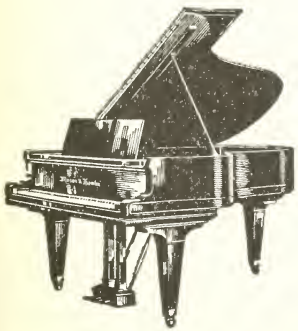
5. FANTASIA, "Cavalleria Rusticana" Mascagni
6. SERENADE Schubert-Jacchia
 (English Horn, LOUIS SPEYER)
7. MARCHE SLAVE Tchaikovsky
8. "TECH" SONGS

9. SELECTION, "Wildflower" Youmans-Stothart
10. LARGO Handel
 (Solo violin, harp, organ and strings)
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Programme 35

TUESDAY, JUNE 10, 1924

PROGRAMME

1. MARCH, Father of Victory Ganne
2. OVERTURE to "Light Cavalry" Suppé
3. WALTZ, "Myosotis" Waldteufel
4. FANTASIA, "The Valkyrie" Wagner

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Troll King's Grotto
6. QUARTET from "Rigoletto" Verdi
7. *TARANTELLE Jacchia
 (Solo Flute, GEORGES BLADET)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SELECTION, "Orange Blossoms" Herbert
10. DEEP RIVER Burleigh-Jacchia
11. POMP AND CIRCUMSTANCE Elgar

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed. Mr. Jacchia's "Camellia Gavotte" is also a favorite at the Pops, and his orchestral arrangements of folk songs, piano, and other pieces.

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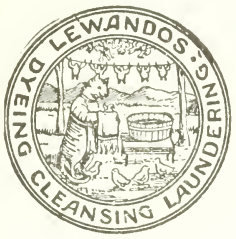
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Programme 36

WEDNESDAY, JUNE 11, 1924

SOUTHERN NIGHT

PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
10. MARCH OF THE LITTLE LEAD SOLDIERS Pierné
11. SELECTION OF SOUTHERN AIRS Bendix

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THURSDAY, JUNE 12, 1924

Programme 37

PROGRAMME

1. MARCH, "Freedom" Curry
2. OVERTURE to "A Midsummer Night's Dream" Mendelssohn
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Rigoletto" Verdi

5. CAPRICCIO—PASTORALE—BURLESCA Scarlatti-Jacchia
6. SELECTION from "The Caddie Girl"; 1924 Filene Show . . . Harlow and Young
 (Conducted by RALPH L. HARLOW)
7. SERENADE, "Chorus of the Night" Dennée
8. *ISLAMEY, "Oriental Fantasy" Balakirev-Casella

9. RIDE OF THE VALKYRIES Wagner
10. VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
11. WALTZ, "Pomone" Waldteufel

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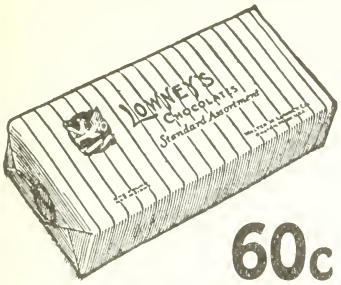
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FRIDAY, JUNE 13, 1924

Programme 38

PROGRAMME

1. MARCH, "Washington Post" Sousa
2. OVERTURE to "La Gazza Ladra" Rossini
3. WALTZ, "Girls of Baden" Komzak
4. FANTASIA, "Carmen" Bizet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Dance of the Sugar Fairy
 c. Trépak
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
7. MIDSUMMER MacDowell
8. OVERTURE to "Tannhäuser" Wagner

9. SELECTION, "I Lombardi" Verdi
10. KAMMENOI OSTROW (with organ) Rubinstein
11. EIGHTH SLAVONIC DANCE Dvořák

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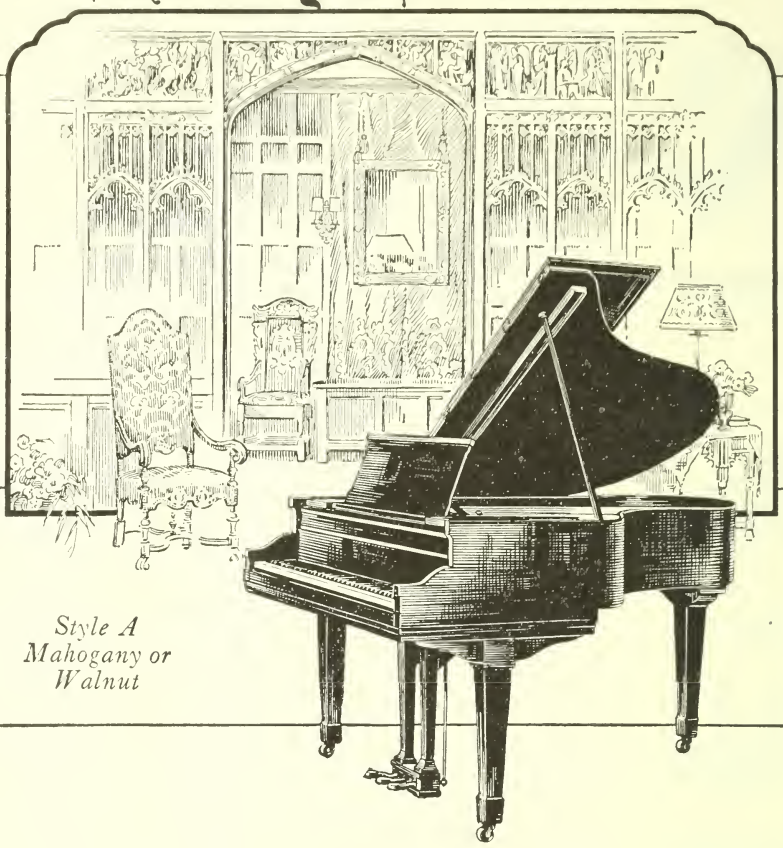
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SATURDAY, JUNE 14, 1924

Programme 39

PROGRAMME

1.	STARS AND STRIPES FOREVER	Sousa
2.	OVERTURE to "William Tell"	Rossini
3.	WALTZ, "To Thee"	Waldteufel
4.	FANTASIA, "Aïda"	Verdi
5.	SELECTION, "Mlle. Modiste"	*Victor Herbert 1859–1924
6.	PRELUDE to Act III, "Natoma"	
7.	INDIAN SUMMER, An American Idyll	
8.	IRISH RHAPSODY	
9.	PRELUDE to "The Mastersingers"	Wagner
10.	PETITE SERENADE	Palmer
11.	RAKOCZY MARCH	Berlioz

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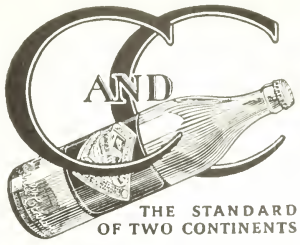
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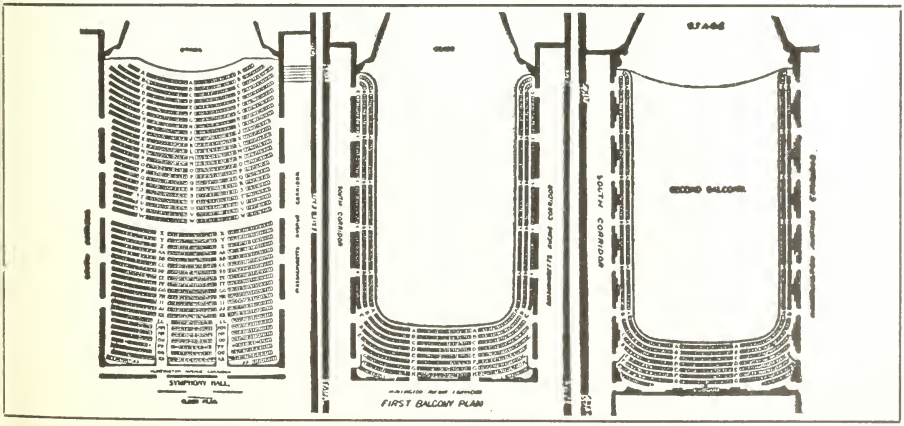
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SATURDAY, JUNE 7, 1924

Programme 32

PROGRAMME

1. OVERTURE to "Masaniello" Auber
2. WALTZES from "The Rose Cavalier" R. Strauss
3. THE LARK Glinka-Jacchia
4. FANTASIA, "Madame Butterfly" Puccini

5. OVERTURE, "The Bartered Bride" Smetana
6. HARP SOLO: Forest Brook Spindler
 Mr. Alfred Holy
7. SPANISH DANCE, "Cachuca" Hadley
8. SECOND HUNGARIAN RHAPSODY Liszt

9. SELECTION, "La Traviata" Verdi
10. TURKISH PATROL Michaelis
11. WALTZ, "Jolly Fellows" Vollstedt

SOUTHERN NIGHT Wednesday, June 11
FEATURING THE MUSIC OF VICTOR HERBERT Saturday, June 14
SPANISH PROGRAMME Wednesday, June 18
LAST SUNDAY CONCERT, RUSSIAN PROGRAMME Sunday, June 22
ANNUAL REQUEST NIGHT Wednesday, June 25
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Programme 33

SUNDAY, JUNE 8, 1924
WAGNER PROGRAMME

1. MARCH, "Huldigungs"
2. *DIE FEEN ("The Fairies"); Overture
3. TRISTAN AND ISOLDE; "Love-Death"
4. THE RHINEGOLD; Apparition of the rainbow and entrance of the Gods into Valhalla
5. THE VALKYRIE; Magic Fire Music

6. THE MASTERSINGERS OF NUREMBURG (Act III)
 Introduction—Dance of the Apprentices—Homage to Hans Sachs
7. PARSIFAL; March of the Knights into the Temple of the Holy Grail (Act I)
8. LOHENGRIN; Procession to the Cathedral (Act II)
9. RIENZI; Overture

*Wagner wrote this, his first complete opera, at the age of twenty. Weber and Marschner were his admitted models, and Beethoven as always was his greatest inspiration. "Die Feen," in the opinion of Ernest Newman, reveals the apprentice composer who is already a master of technique and style, and a bold experimentalist. The plot and the general musical scheme accord with contemporary operatic inanities, but in the musical characterization there gleams an occasional stroke that is independent, original, and prophetic of the later Wagner whom we know.

LAST SUNDAY NIGHT CONCERT, JUNE 22
RUSSIAN PROGRAMME

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SOUTHERN NIGHT	Wednesday, June 11
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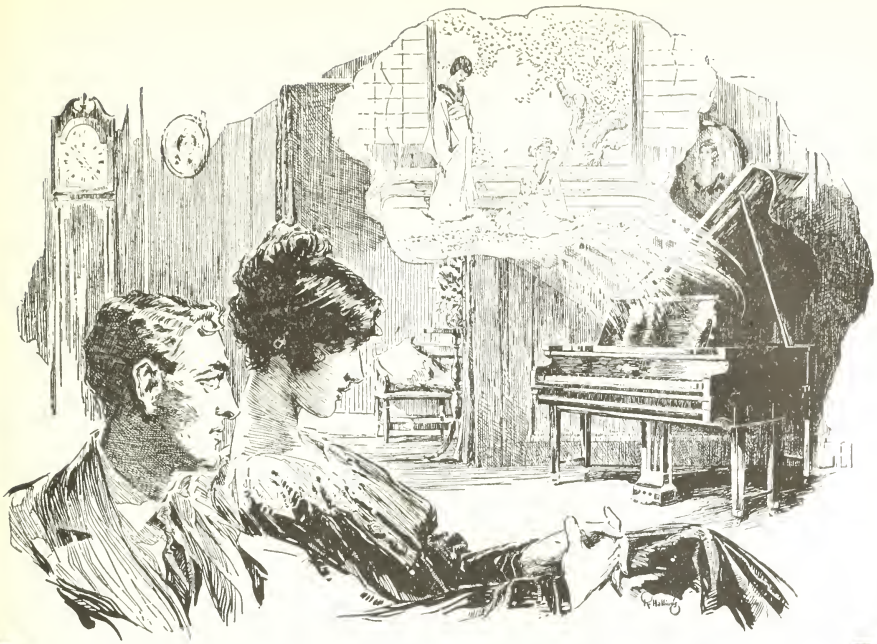
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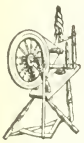
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MONDAY, JUNE 9, 1924

Programme 34

ANNUAL TECH NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "Phèdre" Massenet
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. "TECH" SONGS

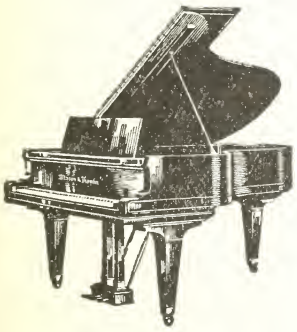
5. FANTASIA, "Cavalleria Rusticana" Mascagni
6. SERENADE Schubert-Jacchia
 (English Horn, LOUIS SPEYER)
7. MARCHE SLAVE Tchaikovsky
8. "TECH" SONGS

9. SELECTION, "Wildflower" Youmans-Stothart
10. LARGO Handel
 (Solo violin, harp, organ and strings)
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TUESDAY, JUNE 10, 1924

Programme 35

PROGRAMME

1. MARCH, Father of Victory Ganne
2. OVERTURE to "Light Cavalry" Suppé
3. WALTZ, "Myosotis" Waldteufel
4. FANTASIA, "The Valkyrie" Wagner

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Troll King's Grotto
6. QUARTET from "Rigoletto" Verdi
7. *TARANTELLE Jacchia
 (Solo Flute, GEORGES BLADET)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SELECTION, "Orange Blossoms" Herbert
10. DEEP RIVER Burleigh-Jacchia
11. POMP AND CIRCUMSTANCE Elgar

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed. Mr. Jacchia's "Camellia Gavotte" is also a favorite at the Pops, and his orchestral arrangements of folk songs, piano, and other pieces.

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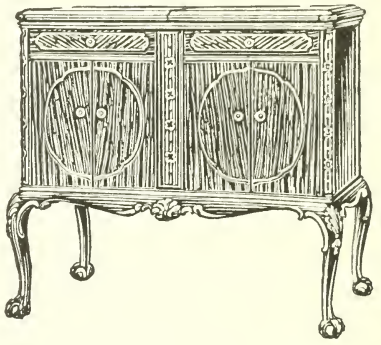
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WEDNESDAY, JUNE 11, 1924

Programme 36

SOUTHERN NIGHT

PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
10. MARCH OF THE LITTLE LEAD SOLDIERS Pierné
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Programme 37

THURSDAY, JUNE 12, 1924

PROGRAMME

1. MARCH, "Freedom" Curry
2. OVERTURE to "A Midsummer Night's Dream" Mendelssohn
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Rigoletto" Verdi

5. CAPRICCIO—PASTORALE—BURLESCA Scarlatti-Jacchia
6. SELECTION from "The Caddie Girl"; 1924 Filene Show . . . Harlow and Young
 (Conducted by RALPH L. HARLOW)
7. SERENADE, "Chorus of the Night" Dennée
8. *ISLAMEY, "Oriental Fantasy" Balakirev-Casella

9. RIDE OF THE VALKYRIES Wagner
10. VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
11. WALTZ, "Pomone" Waldteufel

*"Islamey", a piano piece of extreme difficulty, was a favorite with Liszt when Russian music was unknown in western Europe. This, with the equally oriental tone poem "Tamara", have done most to make the name of Mili Balakirev famous. The rather wild and dark music is characteristic of the senior member of the nationalist group of five, and it is evident that Rimsky-Korsakov, the youngest of them, owed much to him. When a new manuscript of Rimsky-Korsakov or Moussorgsky, or a western classical score would come up for discussion, this man's judgment was harsh and arbitrary, but faithful to precept—and his word was law. Later on, each of these composers branched off independently. Meanwhile, the old man withdrew from his world of friends, and plunged into religious mysticism.

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FRIDAY, JUNE 13, 1924

Programme 38

PROGRAMME

1. MARCH, "Washington Post" Sousa
2. OVERTURE to "La Gazza Ladra" Rossini
3. WALTZ, "Girls of Baden" Komzak
4. FANTASIA, "Carmen" Bizet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Dance of the Sugar Fairy *c.* Trépak
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
7. MIDSUMMER MacDowell
8. OVERTURE to "Tannhäuser" Wagner

9. SELECTION, "I Lombardi" Verdi
10. KAMMENOI OSTROW (with organ) Rubinstein
11. EIGHTH SLAVONIC DANCE Dvořák

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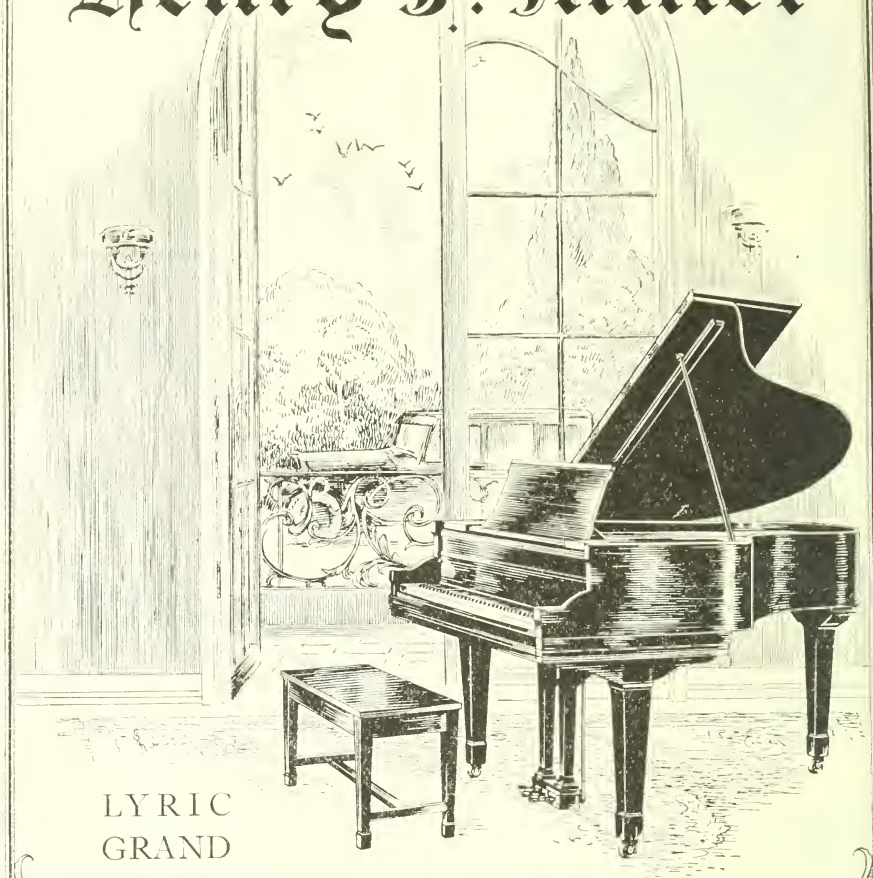
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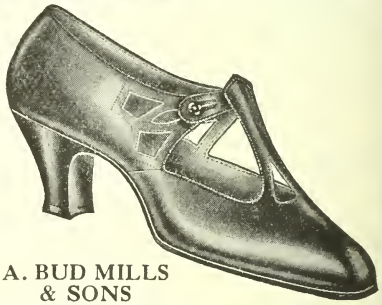
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KOUSSEVITZKY AS SEEN FROM AN ENGLISH BREAKFAST TABLE

At the breakfast table, Diana reads the morning paper *con amore*. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at the breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with. I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expects lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz *in excelsis*. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where every body is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male.

—JOHN LAYER, in the London *Morning Post*

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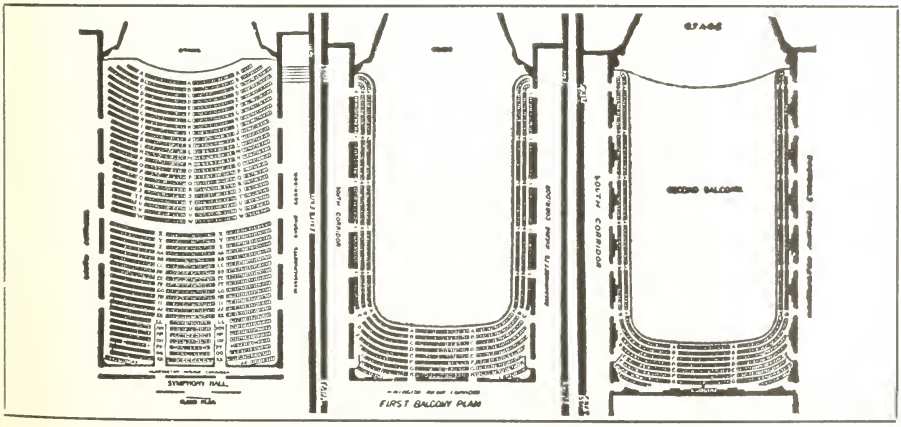
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MONDAY, JUNE 9, 1924

Programme 34

ANNUAL TECH NIGHT PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "Phèdre" Massenet
3. WALTZ, "On the Beautiful Blue Danube" Strauss
4. "TECH" SONGS

5. FANTASIA, "Cavalleria Rusticana" Mascagni
6. SERENADE Schubert-Jacchia
 (English Horn, LOUIS SPEYER)
7. MARCHE SLAVE Tchaikovsky
8. "TECH" SONGS

9. SELECTION, "Wildflower" Youmans-Stothart
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. AMERICAN PATROL Meacham

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SOUTHERN NIGHT	Wednesday, June 11
FEATURING THE MUSIC OF VICTOR HERBERT	Saturday, June 14
SPANISH PROGRAMME	Wednesday, June 18
LAST SUNDAY CONCERT, RUSSIAN PROGRAMME	Sunday, June 22
SYMPHONIC PROGRAMME	Monday, June 23
ANNUAL REQUEST NIGHT (See page 21)	Wednesday, June 25

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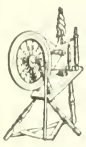
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Programme 35

TUESDAY, JUNE 10, 1924

MILITARY ORDER OF THE WORLD WAR NIGHT

PROGRAMME

GOD SAVE THE KING

1. MARCH, Father of Victory Ganne
2. OVERTURE to "Light Cavalry" Suppé
3. WALTZ, "Myosotis" Waldteufel
4. FANTASIA, "The Valkyrie" Wagner

MARSEILLAISE

5. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* Aase's Death
 c. In the Troll King's Grotto
6. QUARTET from "Rigoletto" Verdi
7. *TARANTELLE Jacchia
 (Solo Flute, GEORGES BLADET)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

ITALIAN ROYAL MARCH

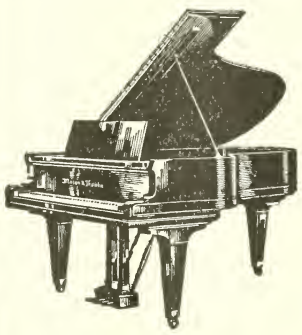
9. SELECTION, "Orange Blossoms" Herbert
10. DEEP RIVER Burleigh-Jacchia
11. POMP AND CIRCUMSTANCE Elgar

THE STAR SPANGLED BANNER

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed. Mr. Jacchia's "Camellia Gavotte" is also a favorite at the Pops, and his orchestral arrangements of folk songs, piano, and other pieces.

SOUTHERN NIGHT	Wednesday, June 11
FEATURING THE MUSIC OF VICTOR HERBERT	Saturday, June 14
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(All Nights Open to the Public)



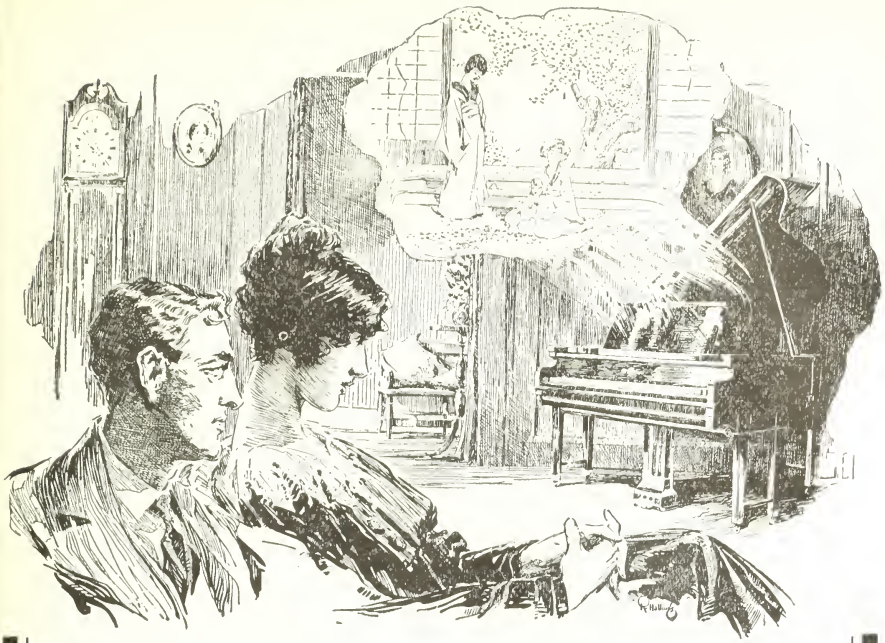
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WEDNESDAY, JUNE 11, 1924

Programme 36

SOUTHERN NIGHT

PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
10. MARCH OF THE LITTLE LEAD SOLDIERS Pierné
11. SELECTION OF SOUTHERN AIRS Bendix

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THURSDAY, JUNE 12, 1924

Programme 37

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Freedom" Curry
2. OVERTURE to "A Midsummer Night's Dream" Mendelssohn
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Rigoletto" Verdi

5. CAPRICCIO—PASTORALE—BURLESCA Scarlatti-Jacchia
6. SELECTION from "The Caddie Girl"; 1924 Filene Show . . . Harlow and Young
 (Conducted by RALPH L. HARLOW)
7. SERENADE, "Chorus of the Night" Dennée
8. *ISLAMEY, "Oriental Fantasy" Balakirev-Casella

9. RIDE OF THE VALKYRIES Wagner
10. VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
11. WALTZ, "Pomone" Waldteufel

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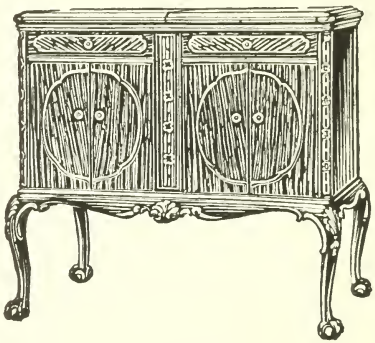
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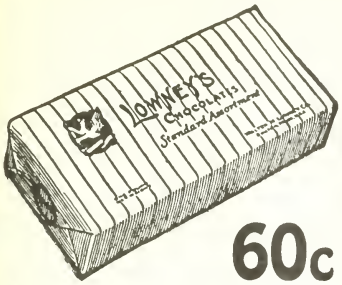
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FRIDAY, JUNE 13, 1924

Programme 38

PROGRAMME

1. MARCH, "Washington Post" Sousa
2. OVERTURE to "La Gazza Ladra" Rossini
3. WALTZ, "Girls of Baden" Komzak
4. FANTASIA, "Carmen" Bizet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Dance of the Sugar Fairy
 c. Trépak
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
7. MIDSUMMER MacDowell
8. OVERTURE to "Tannhäuser" Wagner

9. SELECTION, "I Lombardi" Verdi
10. KAMMENOI OSTROW (with organ) Rubinstein
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Programme 39

SATURDAY, JUNE 14, 1924

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "William Tell" Rossini
3. WALTZ, "To Thee" Waldteufel
4. FANTASIA, "Aïda" Verdi

5. SELECTION, "Mlle. Modiste"
6. PRELUDE to Act III, "Natoma"
7. INDIAN SUMMER, An American Idyll
8. IRISH RHAPSODY

. *Victor Herbert 1859–1924

9. PRELUDE to "The Mastersingers of Nuremburg" Wagner
10. PETITE SERENADE Palmer
11. RAKOCZY MARCH Berlioz

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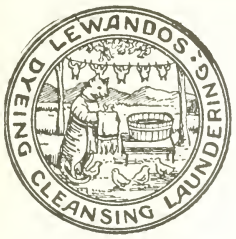


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MONDAY, JUNE 16, 1924

Programme 40

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Die Frau Meisterin" Suppé
3. WALTZ, "Roses from the South" Strauss
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "L'Arlesienne" No. 2 Bizet
 a. Pastorale *b.* Farandole
6. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . Wagner
7. LARGO Handel
 (Solo violin, organ, harp and strings)
8. POMP AND CIRCUMSTANCE Elgar

9. *a.* ALMA MATER
 b. CLARISSIMA
10. SELECTION, "Pagliacci" Leoncavallo
11. WALTZ, "Jolly Fellows" Vollstedt

Organ-Professor JOHN P. MARSHALL



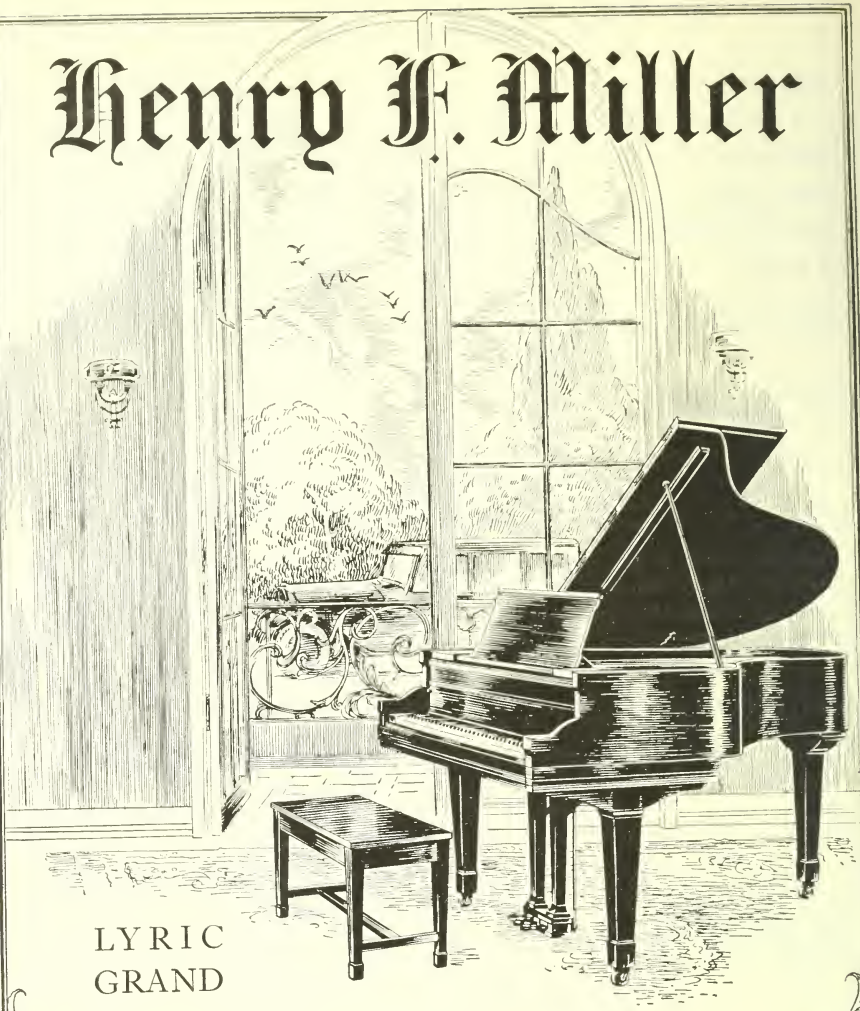
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ANNOUNCEMENT

VICTOR HERBERT, whose music has always formed a considerable part of the Pops repertory will be honored in a special programme on Saturday, June 14.

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At this concert, selections from the Operetta "Mlle. Modiste" and from the Indian Opera "Natoma," also the American Idyl, "Indian Summer" and the "Irish Rhapsody" will comprise the middle group of the programme.

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KOUSSEVITZKY AS SEEN FROM AN ENGLISH BREAKFAST TABLE

At the breakfast table, Diana reads the morning paper *con amore*. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at the breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with, I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expects lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz *in excelsis*. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where every body is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male.

—JOHN LAYER, in the London *Morning Post*

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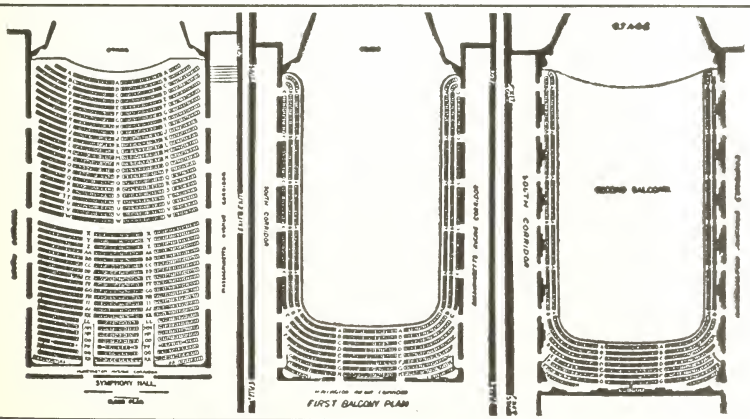
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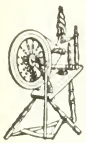
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Programme 36

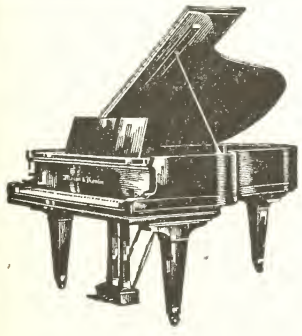
SOUTHERN NIGHT
PROGRAMME

1. OVERTURE to "Orpheus" Offenbach
2. WALTZ, "Tales from the Vienna Woods" Strauss
3. *a.* "MY OLD KENTUCKY HOME" Foster
 (Orchestrated by AGIDE JACCHIA)
 b. "DIXIE" Emmett
4. FANTASIA, "Pagliacci" Leoncavallo

5. SOUTHERN RHAPSODY Hosmer
6. ARAGONAISE from "Carmen" Bizet
7. THE ROSARY Nevin
 (Solo Trumpet, GEORGES MAGER)
8. HYMN TO THE SUN from "Iris" Mascagni
 Night—Dawn—Sunrise

9. PRELUDE to "Lohengrin" Wagner
10. MARCH OF THE LITTLE LEAD SOLDIERS Pierné
11. SELECTION OF SOUTHERN AIRS Bendix

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Programme 37

THURSDAY, JUNE 12, 1924

EUCLID LODGE NIGHT

PROGRAMME

1. MARCH, "Freedom" Curry
2. OVERTURE to "A Midsummer Night's Dream" Mendelssohn
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Rigoletto" Verdi

5. CAPRICCIO—PASTORALE—BURLESCA Scarlatti-Jacchia
6. SELECTION from "The Caddie Girl"; 1924 Filene Show . . . Harlow and Young
 (Conducted by RALPH L. HARLOW)
7. SERENADE, "Charm of the Night" Dennée
8. *ISLAMEY, "Oriental Fantasy" Balakirev-Casella

9. RIDE OF THE VALKYRIES Wagner
10. VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
11. WALTZ, "Pomone" Waldteufel

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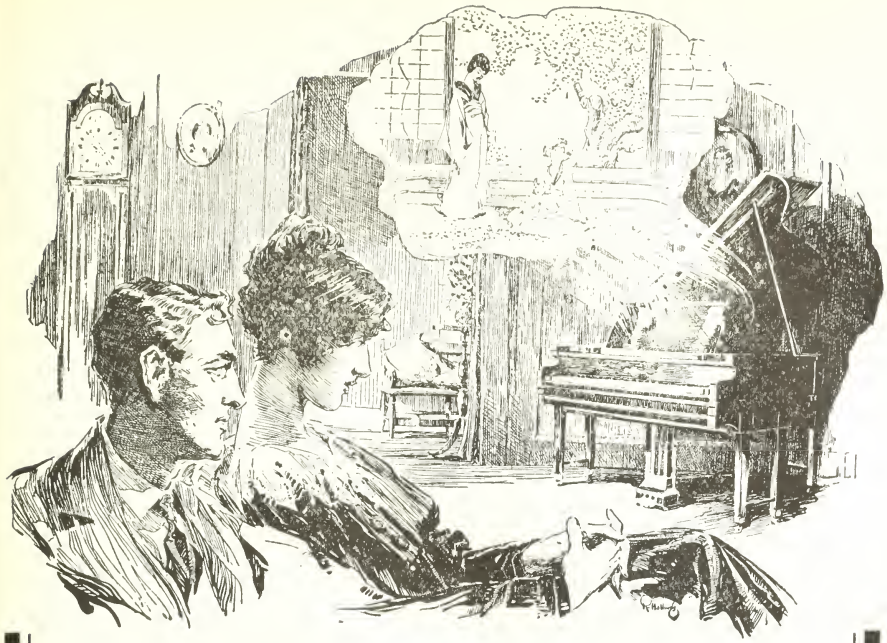
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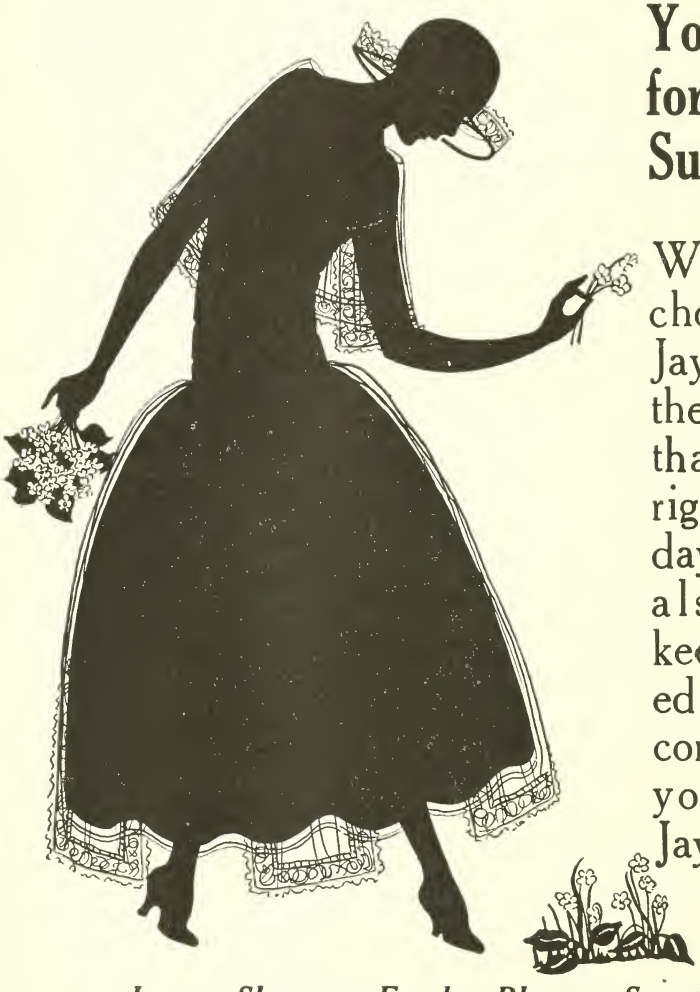
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FRIDAY, JUNE 13, 1924

Programme 38

BENTLEY SCHOOL NIGHT

PROGRAMME

1. MARCH, "Washington Post" Sousa
2. OVERTURE to "La Gazza Ladra" Rossini
3. WALTZ, "Girls of Baden" Komzak
4. FANTASIA, "Carmen" Bizet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Dance of the Sugar Fairy
 c. Trépak
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
7. MIDSUMMER MacDowell
8. OVERTURE to "Tannhäuser" Wagner

9. SELECTION, "I Lombardi" Verdi
10. KAMMENOI OSTROW (with organ) Rubinstein
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SATURDAY, JUNE 14, 1924

Programme 39

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "William Tell" Rossini
3. WALTZ, "To Thee" Waldteufel
4. FANTASIA, "Aïda" Verdi

5. SELECTION, "Mlle. Modiste"
6. PRELUDE to Act III, "Natoma"
7. INDIAN SUMMER, An American Idyll
8. IRISH RHAPSODY

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9. PRELUDE to "The Mastersingers of Nuremburg" Wagner
10. PETITE SERENADE Palmer
11. RAKOCZY MARCH Berlioz

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TUESDAY, JUNE 17, 1924

PROGRAMME

1. MARCH, "National Emblem" Bagley
2. *OVERTURE to "The Barber of Seville" Rossini
3. WALTZ, "Gold and Silver" Lehar
4. FANTASIA, "La Bohéme" Puccini

5. NORTHERN RHAPSODY Hosmer
6. AVE MARIA Bach-Gounod
 (Solo violin, harp, organ and strings)
7. INDIAN WAR DANCE Skilton
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. BOSTON COLLEGE MEDLEY Carey Martin
10. INTERMEZZO from "Pagliacci" Leoncavallo
11. WALTZ, "On the Beautiful Blue Danube" Strauss

*Rossini was still a young man, courting recognition, when he contracted to set Beaumarchais' Comedy to music in about a fortnight. The Roman public greeted the first performance with hisses and derisive laughter, and the event became an utter fiasco. The principals hastened to Rossini's house to console him. They found him asleep. Nor was he excited when, at the ensuing performances, failure turned into triumphant success. With such music, admirably capturing the vivacity and charm of the text, it could not have been otherwise. This opera at a single stroke—a prolonged flash of inspiration, is outliving all of Rossini's other works.

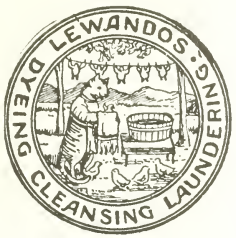


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WEDNESDAY, JUNE 18, 1924

Programme 42

A SPANISH PROGRAMME

1. MARCH, "Los Banderilleros" Volpatti
2. OVERTURE to "The Marriage of Figaro" Mozart
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Don Carlos" Verdi

5. A NIGHT IN SEVILLE Albeniz
6. *INTERMEZZO from "Goyescas" Granados
7. "CLAVELITOS" Valverde
8. RHAPSODY, "España" Chabrier

9. SUITE from "Carmen" Bizet
 a. Aragonaise *b.* Los Dragones d'Alcala *c.* Los Toreros
10. SPANISH WALTZ, "El Turia" Granado
11. MARCH, "La Mattchiche" Borel-Clerc

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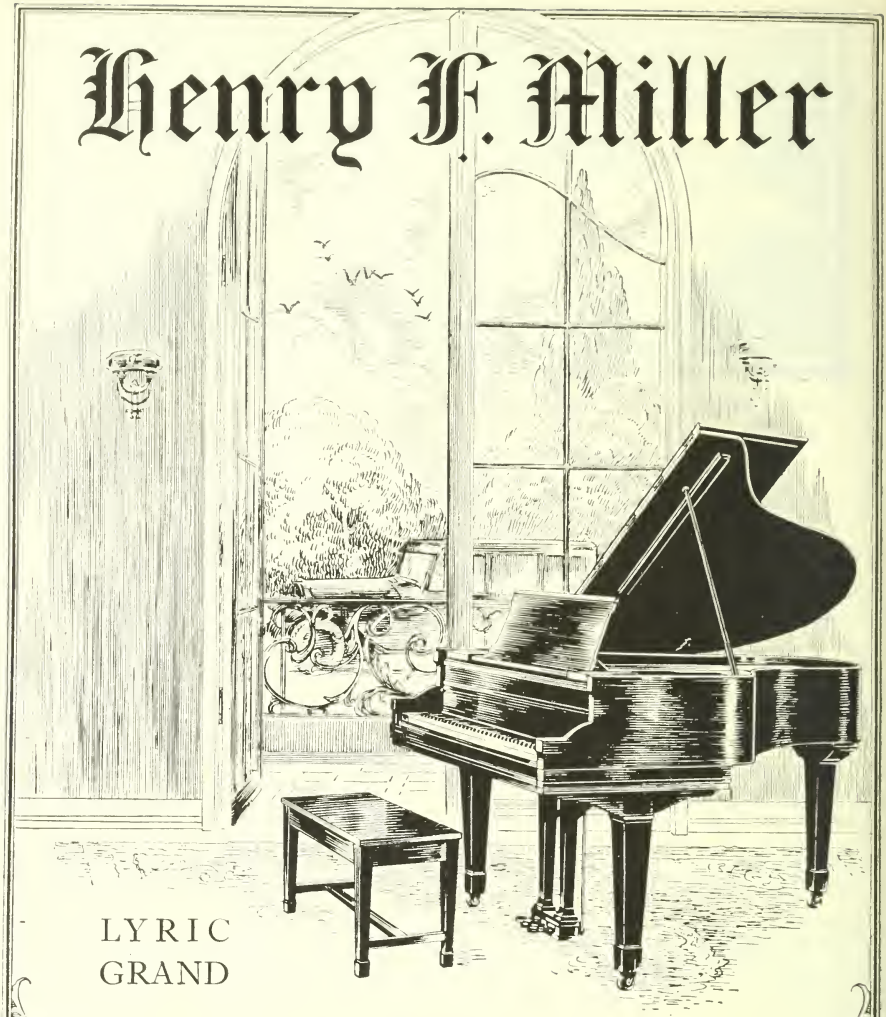
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KOUSSEVITZKY AS SEEN FROM AN ENGLISH BREAKFAST TABLE

At the breakfast table, Diana reads the morning paper *con amore*. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at the breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with, I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expects lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz *in excelsis*. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where every body is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male.

—JOHN LAYER, in the London *Morning Post*

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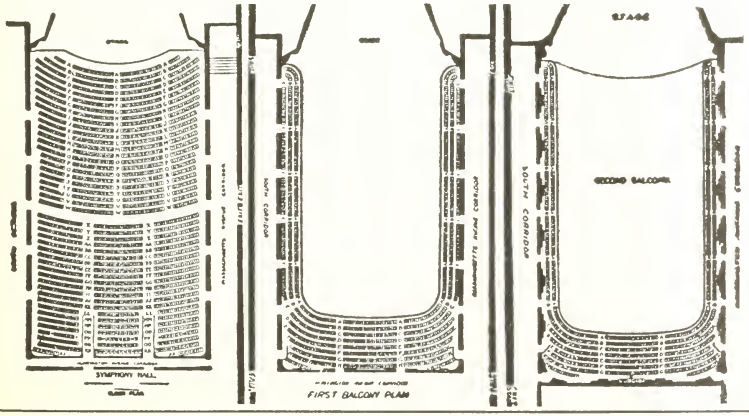
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FRIDAY, JUNE 13, 1924

Programme 38

BENTLEY SCHOOL NIGHT
PROGRAMME

1. MARCH, "Washington Post" Sousa
2. OVERTURE to "La Gazza Ladra" Rossini
3. WALTZ, "Girls of Baden" Komzak
4. FANTASIA, "Carmen" Bizet

5. BALLET SUITE, "Nutcracker" Tchaikovsky
 a. Miniature Overture *b.* Dance of the Sugar Fairy *c.* Trépak
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, organ, harp and strings)
7. MIDSUMMER MacDowell
8. OVERTURE to "Tannhäuser" Wagner

9. SELECTION, "I Lombardi" Verdi
10. KAMMENOI OSTROW (with organ) Rubinstein
11. EIGHTH SLAVONIC DANCE Dvořák

ANNUAL BOSTON UNIVERSITY NIGHT Monday, June 16
(Entire house taken. All other nights open to the public)
SPANISH PROGRAMME Wednesday, June 18
LAST SUNDAY CONCERT, RUSSIAN PROGRAMME Sunday, June 22
The first SYMPHONIC PROGRAMME at the Pops Monday, June 23
ANNUAL REQUEST NIGHT (See page 21) Wednesday, June 25

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Programme 39

SATURDAY, JUNE 14, 1924

PROGRAMME

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "William Tell" Rossini
3. WALTZ, "To Thee" Waldteufel
4. FANTASIA, "Aïda" Verdi

5. SELECTION, "Mlle. Modiste"
6. PRELUDE to Act III, "Natoma"
7. INDIAN SUMMER, An American Idyll
8. IRISH RHAPSODY

. *Victor Herbert 1859–1924

9. PRELUDE to "The Mastersingers of Nuremburg" Wagner
10. PETITE SERENADE Palmer
11. RAKOCZY MARCH Berlioz

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ANNUAL REQUEST NIGHT (See page 21) **Wednesday, June 25**

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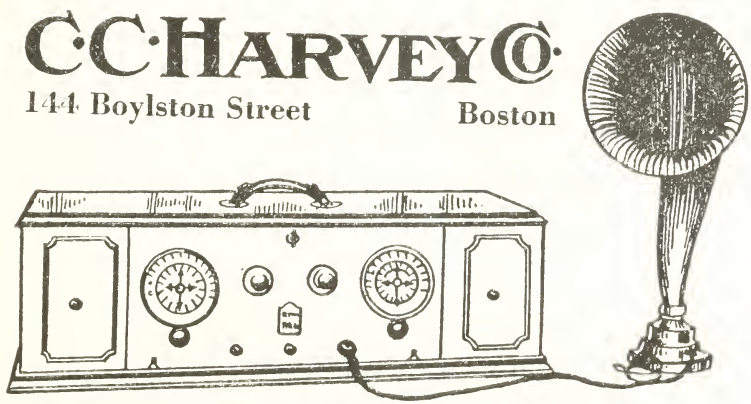
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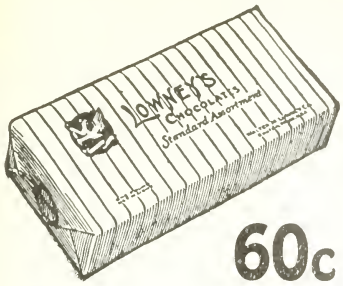


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MONDAY, JUNE 16, 1924

Programme 40

ANNUAL BOSTON UNIVERSITY NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Die Frau Meisterin" Suppé
3. WALTZ, "Roses from the South" Strauss
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "L'Arlesienne" No. 2 Bizet
 a. Pastorale *b.* Farandole
6. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . Wagner
7. LARGO Handel
 (Solo violin, organ, harp and strings)
8. POMP AND CIRCUMSTANCE Elgar

9. *a.* ALMA MATER
 b. CLARISSIMA
10. SELECTION, "Pagliacci" Leoncavallo
11. WALTZ, "Jolly Fellows" Vollstedt

Organ-Professor JOHN P. MARSHALL

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TUESDAY, JUNE 17, 1924

Programme 41

BOSTON COLLEGE NIGHT

PROGRAMME

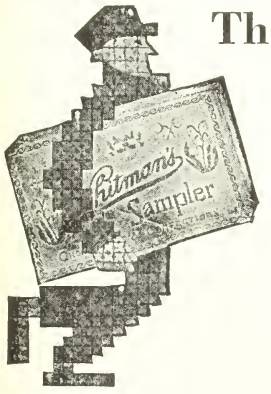
1. MARCH, "National Emblem" Bagley
2. *OVERTURE to "The Barber of Seville" Rossini
3. WALTZ, "Gold and Silver" Lehar
4. FANTASIA, "La Bohéme" Puccini

5. NORTHERN RHAPSODY Hosmer
6. AVE MARIA Bach-Gounod
 (Solo violin, harp, organ and strings)
7. INDIAN WAR DANCE Skilton
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. BOSTON COLLEGE MEDLEY Carey Martin
10. INTERMEZZO from "Pagliacci" Leoncavallo
11. WALTZ, "On the Beautiful Blue Danube" Strauss

*Rossini was still a young man, courting recognition, when he contracted to set Beaumarchais' Comedy to music in about a fortnight. The Roman public greeted the first performance with hisses and derisive laughter, and the event became an utter fiasco. The principals hastened to Rossini's house to console him. They found him asleep. Nor was he excited when, at the ensuing performances, failure turned into triumphant success. With such music, admirably capturing the vivacity and charm of the text, it could not have been otherwise. This opera at a single stroke—a prolonged flash of inspiration, is outliving all of Rossini's other works.

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WEDNESDAY, JUNE 18, 1924

Programme 42

A SPANISH PROGRAMME

1. MARCH, "Los Banderilleros" Volpatti
2. OVERTURE to "The Marriage of Figaro" Mozart
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Don Carlos" Verdi

5. A NIGHT IN SEVILLE Albeniz
6. *INTERMEZZO from "Goyescas" Granados
7. "CLAVELITOS" Valverde
8. RHAPSODY, "España" Chabrier

9. SUITE from "Carmen" Bizet
 a. Aragonaise *b*. Los Dragones d'Alcala *c*. Los Toreros
10. SPANISH WALTZ, "El Turia" Granado
11. MARCH, "La Mattchiche" Borel-Clerc

This opera owes its name to Goya, and its types and scenes to the master's paintings. A Goya tapestry is enacted at the back of the stage, where four *Majas* (18th century Spanish for "flappers") toss in a blanket a *pelele*, or straw man, with obvious symbolism. "Goyescas, or The Rival Lovers" spelled Granados' widest reknown—and his end. When its premiere in Paris in 1914 was frustrated by the war, Mr. Gatti-Casazza, who was then there, became interested and subsequently produced it at the Metropolitan Opera House (Jan. 28, 1916). The composer crossed the Atlantic for the occasion, and wrote this additional Intermezzo in New York in a single day. He had successfully braved the submarine warfare, but perished while returning, when the Sussex was sunk in the British Channel.



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Programme 43 **THURSDAY, JUNE 19, 1924**

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZ, "Tendresse" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ROUMANIAN RHAPSODY Enesco
6. GIPSY DANCE from "Carmen" Bizet
7. LIEBESLEID Kreisler
8. OVERTURE to "The Flying Dutchman" Wagner

9. SELECTION, "Wildflower" Youmans–Stothart
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. AMERICAN FANTASY Herbert

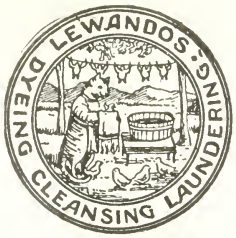
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FRIDAY, JUNE 20, 1924

Programme 44

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Poet and Peasant" Suppé
3. VIOLA D'AMORE SOLO: Gavotte Bach
 (Paul Shirley)
4. FANTASIA, "Lohengrin" Wagner

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. PHANTÔMES Chaloff
7. BY THE WATERS OF MINETONKA Lieurance-Jacchia
8. POLOVSTIAN DANCES from "Prince Igor" Borodin

9. THE WILLOW PLATE Herbert
 The Mandarin's Garden—The Little Garden House—Chang the Lover—Kong Shee—A Wedding Procession
10. WALTZ, "Estudiantina" Waldteufel
11. PROCESSION OF THE SARDAR Ippolitov-Ivanov

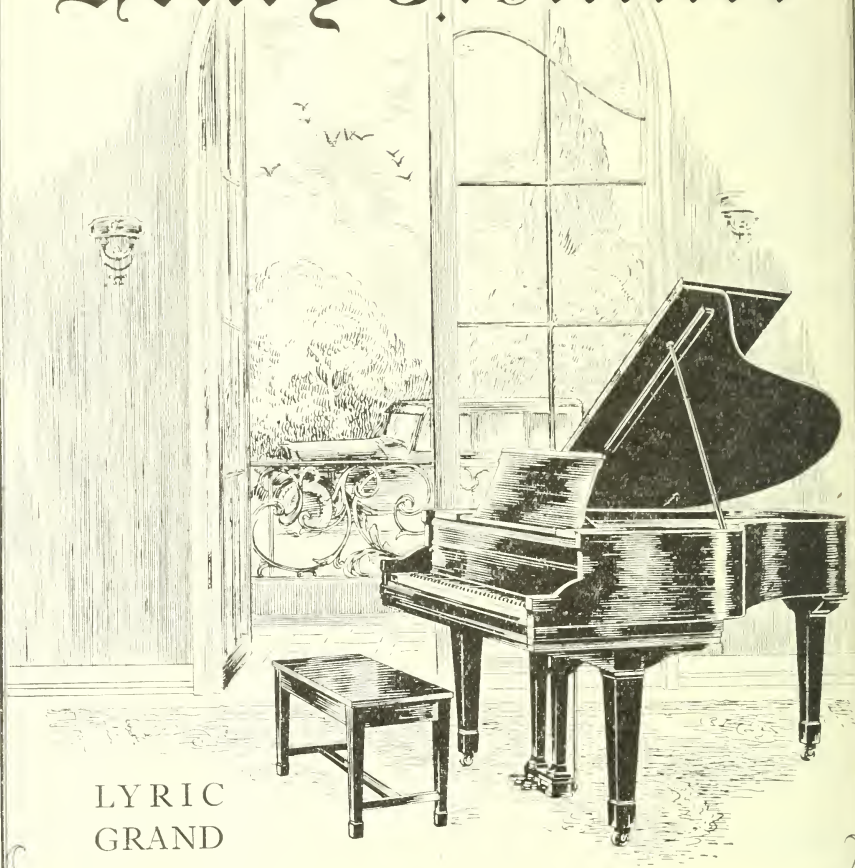
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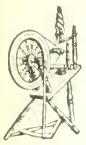
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SATURDAY, JUNE 21, 1924

Programme 45

PROGRAMME

1. OVERTURE To "La Forza del Destino" Verdi
2. ENTR'ACTE VALSE Hellmesberger
3. MACUSHLA Mac Morough-Jacchia
 (Trumpet — GEORGES MAGER)
4. DANCE OF THE HOURS, "La Gioconda" Ponchielli

5. POLONAISE from "Eugen Onegin" Tchaikovsky
6. VIOLIN SOLO: "Carmen" Fantasy Bizet–Sarasate
 (NICHOLAI KASSMAN)
7. DEEP RIVER Burleigh-Jacchia
8. OVERTURE to "Tannhäuser" Wagner

9. FANTASIA, "Lucia di Lammermoor" Donizetti
10. WALTZ, "Wine, Woman and Song" Strauss
11. MARCH, "Liberty Bell" Sousa



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KOUSSEVITZKY AS SEEN FROM AN ENGLISH BREAKFAST TABLE

At the breakfast table, Diana reads the morning paper *con amore*. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at the breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with, I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expects lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz *in excelsis*. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where every body is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male.

—JOHN LAYER, in the London *Morning Post*

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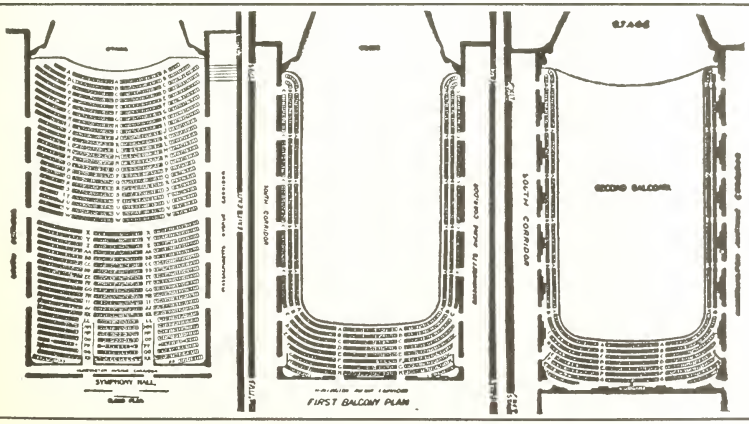
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MONDAY, JUNE 16, 1924

Programme 40

ANNUAL BOSTON UNIVERSITY NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" Meyerbeer
2. OVERTURE to "Die Frau Meisterin" Suppé
3. WALTZ, "Roses from the South" Strauss
4. FANTASIA, "Samson and Delilah" Saint-Saëns

5. SUITE, "L'Arlesienne" No. 2 Bizet
 a. Pastorale *b.* Farandole
6. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . Wagner
7. LARGO Handel
 (Solo violin, organ, harp and strings)
8. POMP AND CIRCUMSTANCE Elgar

9. *a.* ALMA MATER
 b. CLARISSIMA
10. SELECTION, "Pagliacci" Leoncavallo
11. WALTZ, "Jolly Fellows" Vollstedt

Organ-Professor JOHN P. MARSHALL

SPANISH PROGRAMME Wednesday, June 18
LAST SUNDAY CONCERT, RUSSIAN PROGRAMME Sunday, June 22
The first SYMPHONIC PROGRAMME at the Pops Monday, June 23
ANNUAL REQUEST NIGHT (See page 21) Wednesday, June 25
(All Nights Open to the Public)

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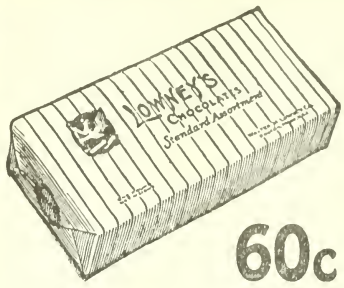
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Programme 41

TUESDAY, JUNE 17, 1924

BOSTON COLLEGE NIGHT

PROGRAMME

1. MARCH, "National Emblem" Bagley
2. *OVERTURE to "The Barber of Seville" Rossini
3. WALTZ, "Gold and Silver" Lehar
4. FANTASIA, "La Bohéme" Puccini

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6. AVE MARIA Bach-Gounod

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7. INDIAN WAR DANCE Skilton
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. BOSTON COLLEGE MEDLEY Carey Martin
10. INTERMEZZO from "Pagliacci" Leoncavallo
11. WALTZ, "On the Beautiful Blue Danube" Strauss

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SPANISH PROGRAMME Wednesday, June 18
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The first SYMPHONIC PROGRAMME at the Pops Monday, June 23
ANNUAL REQUEST NIGHT (See page 21) **. Wednesday, June 25**

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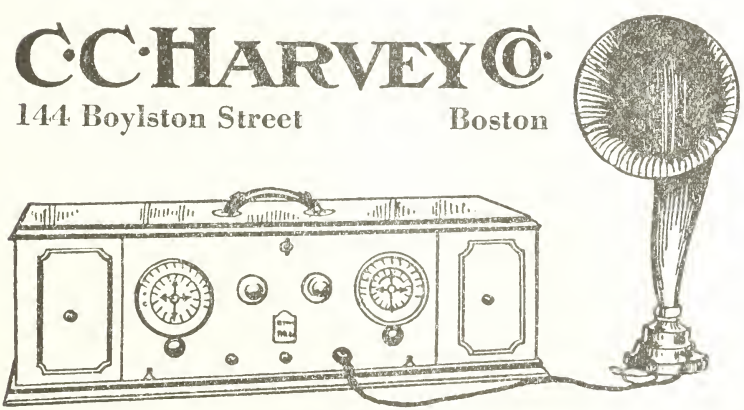
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WEDNESDAY, JUNE 18, 1924

Programme 42

A SPANISH PROGRAMME

1. MARCH, "Los Banderilleros" Volpatti
2. OVERTURE to "The Marriage of Figaro" Mozart
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Don Carlos" Verdi

5. A NIGHT IN SEVILLE Albeniz
6. *INTERMEZZO from "Goyescas" Granados
7. "CLAVELITOS" Valverde
8. RHAPSODY, "España" Chabrier

9. SUITE from "Carmen" Bizet
 a. Aragonaise *b.* Los Dragones d'Alcala *c.* Los Toreros
10. SPANISH WALTZ, "El Turia" Granado
11. MARCH, "La Mattchiche" Borel-Clerc

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THURSDAY, JUNE 19, 1924

Programme 43

MASSACHUSETTS LEAGUE OF WOMEN VOTERS' NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZ, "Tendresse" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ROUMANIAN RHAPSODY Enesco
6. GIPSY DANCE from "Carmen" Bizet
7. LIEBESLEID Kreisler
8. OVERTURE to "The Flying Dutchman" Wagner

9. SELECTION, "Wildflower" Youmans–Stothart
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. AMERICAN FANTASY Herbert

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FRIDAY, JUNE 20, 1924

Programme 44

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Poet and Peasant" Suppé
3. *VIOLA D'AMORE SOLO: Gavotte Bach
 (Paul Shirley)
4. FANTASIA, "Lohengrin" Wagner

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. PHANTÔMES Chaloff
7. BY THE WATERS OF MINETONKA Lieurance-Jacchia
8. POLOVSTIAN DANCES from "Prince Igor" Borodin

9. THE WILLOW PLATE Herbert
 The Mandarin's Garden—The Little Garden House—Chang the Lover—Kong Shee—A Wedding Procession
10. WALTZ, "Estudiantina" Waldteufel
11. PROCESSION OF THE SARDAR Ippolitov-Ivanov

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Programme 45

SATURDAY, JUNE 21, 1924

PROGRAMME

1. OVERTURE To "La Forza del Destino" Verdi
2. ENTR'ACTE VALSE Hellmesberger
3. MACUSHLA Mac Morough-Jacchia
 (Trumpet — GEORGES MAGER)
4. DANCE OF THE HOURS, "La Gioconda" Ponchielli

5. POLONAISE from "Eugen Onegin" Tchaikovsky
6. *VIOLIN SOLO: "Carmen" Fantasy Bizet–Sarasate
 (NICHOLAI KASSMAN)
7. DEEP RIVER Burleigh-Jacchia
8. OVERTURE to "Tannhäuser" Wagner

9. FANTASIA, "Lucia di Lammermoor" Donizetti
10. WALTZ, "Wine, Woman and Song" Strauss
11. MARCH, "Liberty Bell" Sousa

*A Russian by birth, Nicholai Kassman studied with Leopold Auer at the Petrograd Conservatory with Heifetz, Seidel, Hansen and Burgin as his fellow pupils. He graduated with the highest honors, served as concert-master in the Conservatory Orchestra, and subsequently in the Warsaw Philharmonic and the Helsingfors Musical Society. He came to America in the autumn of 1921 to join the Boston Symphony Orchestra. Since then he has given two recitals in Jordan Hall. On each occasion his technical brilliance was favorably compared with that of the greatest violin virtuosos.

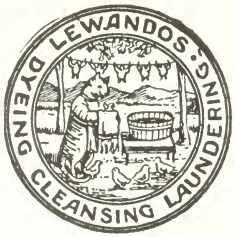
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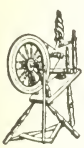
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SUNDAY, JUNE 22, 1924

Programme 46

RUSSIAN PROGRAMME

1. POLONAISE Liadov
2. KAMARINSKAYA, Fantasy on two Russian Folk-Songs Glinka
3. EILI, EILI
 (Arranged by AGIDE JACCHIA)
4. PRELUDE Rachmaninov
5. ISLAMEY, Oriental Fantasy Balakirev
 (Arranged by ALFREDO CASELLA)

6. FINALE, "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship, goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion
7. SPANISH SERENADE Glazounov
8. KAMMENOI OSTROV Rubinstein
9. ORIENTALE Cui-Jacchia
10. MARCHE SLAVE Tchaikovsky



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MONDAY, JUNE 23, 1924

Programme 47

SYMPHONIC PROGRAMME

BERLIOZ Hungarian March, "Rakoczy"
SCHUBERT* . Symphony in B minor, "Unfinished." First Movement (Allegro Moderato)
BEETHOVEN Symphony No. 3, in E-flat major, "Eroica"
Third Movement (Scherzo: Allegro vivace)
WAGNER Prelude to "The Mastersingers of Nuremberg"

CHABRIER Rhapsody, "España"
DVORÁK Symphony No. 5, in E minor, "From the New World"
Second Movement (Largo)
MENDELSSOHN Scherzo from "A Midsummer Night's Dream"
TCHAIKOVSKY Symphony No. 4, in F minor. Finale: Allegro con fuoco

SIBELIUS "Finlandia": Symphonic Poem Op. 26, No. 7
BRAHMS . Symphony No. 2, in D major, Op. 73. Third Movement (Allegretto grazioso)
WEBER–BERLIOZ "Invitation to the Dance"

(The length of the numbers in this programme will make it necessary to omit encores)

*For thirty-seven years after the death of the once scantily appreciated Schubert, his posthumous scores lay untouched among the papers and manuscripts of his friend Anselm Hüttenbrenner. In 1865 the musician Herbeck called upon Anselm, then a failing old man, and offered to produce one of his pieces in Vienna. Hüttenbrenner, delighted pulled out a dozen overtures, Herbeck chose one, and then asked for something of Schubert's to put upon the same programme for old time's sake. Anselm produced a mass of yellowed papers from an ancient chest, and the younger man soon found a "Symphonie in H moll." "This would do," he said, turning over the pages. "May I have it copied and return the manuscript immediately?" "There is no hurry," said Anselm, "Take your time." In this way, the world happened upon one of its richest inheritances of sheer lyric lovliness.

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KOUSSEVITZKY AS SEEN FROM AN ENGLISH BREAKFAST TABLE

At the breakfast table, Diana reads the morning paper *con amore*. Her sympathies flow in many channels and she is the partisan of many causes. But unfortunately sympathies beget antipathies. To enjoy some things one must dislike others. Thus Diana is apt to become waspish. So it was that she put down her coffee-cup with a snort—rather a gracious snort—and declared that the man was a fool. Presence of mind prompted me to declare that men are unwise and curiously planned.

"Just listen to this criticism of Koussevitzky," she said without paying any attention to my remark.

Now, one of the rules, more golden than the journey to Samarcand, on which the domestic felicity of our household reposes, is that no reading aloud from the newspapers is ever permitted at the breakfast.

Of this I reminded Diana. "Don't be silly, Jack. You know perfectly well I made the rule because you would keep on bothering me with the quotations of your silly stocks. I must read you what they say about the poor man."

Feeling that, although we were in 1924, the moralities were not thus to be trifled with, I put the matter plainly before Diana:

"My Dear, why the rule was made is immaterial. The point is that it exists—that for this house it is a rule of conduct resting on general consent. As such it belongs to morality, and for you to read me what a critic says of Koussevitsky would be an immoral act. Besides, I can guess what it is. A magnetic personality with a disregard for tradition; a musical Trotsky who treats tempi like the bourgeois they are; and gingers up Beethoven and the Choral Symphony in defiance of every tradition that comes from Germany."

"Those beastly old Germans, how I hate them!" said Diana.

Conscience whispered that it was wrong thus to exploit human passions. So I reminded Diana that just now it was some nameless critic against whom her hate had been directed.

"I don't hate him really," she said, "and I suppose anyone who is a critic and has to listen to all sorts of terrible people becomes a dried-up old fossil. Only I should like musical criticism to tell me about my own feelings, instead of worrying about dynamics and tonalities and tempi. I don't mind a bit when Koussevitzky conducts Beethoven whether he follows the tradition of Bülow or Wagner, or whoever it is. All I know is that I've been in heaven and I expects lots of other people have, too. And I'd like to read someone who would remind me of it and tell me what it's like, just to see if we agree."

"What you want, my dear, is a critic who will describe the adventures of his soul among the masterpieces."

My originality impressed her, and she clapped her hands. "How clever you are, Jack. That's it exactly. Why won't they tell us about them?"

"Perhaps they have no adventures."

"Or no souls."

"It may be so," I agreed, "or possibly their adventures are not of the sort one writes about."

"Oh, I am sure I could write about mine," said Diana. "Supposing it's the Choral Symphony with dear old Koussevitzky conducting. The first movement is solemn, a sort of Sunday in heaven, and nobody is quite certain whether they like it or not—that's why one doesn't know when it begins whether it's in the major or minor. On the whole, they are rather subdued. But it all changes in the Scherzo. Koussevitsky makes one sure that this is just the kind of music the angels today are dancing to. It's a sort of heavenly jazz, jazz *in excelsis*. There the drums inherit eternal life. Or rather they jump right into it, and perfectly naturally too. They don't even have to repent.

"You remember, Jack, how it begins?" I nodded—"by the strings leaping down an octave. After a bar of silence they make another spring. Again there is silence. Then, when you're expecting the strings a third time, the drums jump down their octave with a tremendous bang and the whole orchestra follows. There's some beautiful twittering then—for the more old-fashioned angels, I expect—till that octave-leap comes back again and again, just as if to say that they mean to be up-to-date in heaven. Koussevitzky simply makes you see it all, and there is a place where the strings go on springing about, while the flutes, oboes and clarinets have a heavenly new tune—it really is heavenly, although it's also rather jaunty. And in the middle the oboes and clarinets sing a little song—God's very near just then—and only the wicked old bassoon, who hops up and down in counterpoint, suggests that St. Peter is sometimes a little careless. He isn't wicked really, though, and shows it by leading off in the slow movement where every body is very good. Next . . ."

But at that moment the telephone bell rang and brought Diana abruptly to earth. Meanwhile I am praying that musical criticism will continue to be written by the objective male.

—JOHN LAYER, in the London *Morning Post*

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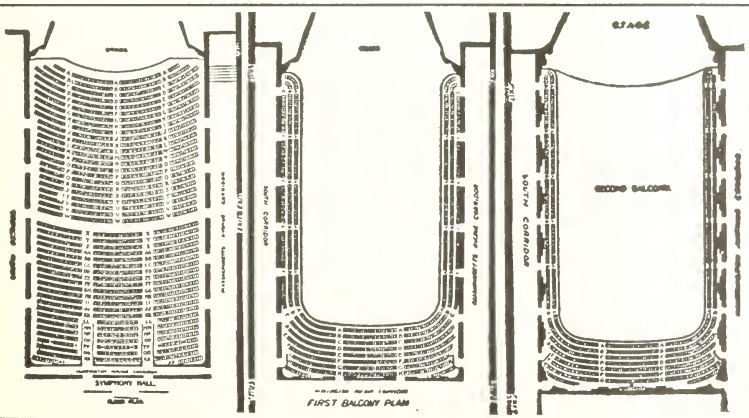
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WEDNESDAY, JUNE 18, 1924

Programme 43

A SPANISH PROGRAMME

1. MARCH, "Los Banderilleros" Volpatti
2. OVERTURE to "The Marriage of Figaro" Mozart
3. SPANISH SERENADE Glazounov
4. FANTASIA, "Don Carlos" Verdi

5. A NIGHT IN SEVILLE Albeniz
6. *INTERMEZZO from "Goyescas" Granados
7. "CLAVELITOS" Valverde–Jacchia
8. RHAPSODY, "España" Chabrier

9. SUITE from "Carmen" Bizet
 a. Aragonesa *b.* Los Dragones de Alcala
 c. Los Toreros
10. SPANISH WALTZ, "El Turia" Granado
11. MARCH, "La Mattchiche" Borel–Clerc

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*This opera owes its name to Goya, and its types and scenes to the master's paintings. A Goya tapestry is enacted at the back of the stage, where four *Majas* (18th century Spanish for "flappers") toss in a blanket a *pelele*, or straw man, with obvious symbolism. "Goyescas, or The Rival Lovers" spelled Granados' widest reknown—and his end. When its premiere in Paris in 1914 was frustrated by the war, Mr. Gatti-Casazza, who was then there, became interested and subsequently produced it at the Metropolitan Opera House (Jan. 28, 1916). The composer crossed the Atlantic for the occasion, and wrote this additional Intermezzo in New York in a single day. He had successfully braved the submarine warfare, but perished while returning, when the Sussex was sunk in the British Channel.

LAST SUNDAY CONCERT, RUSSIAN PROGRAMME	Sunday, June 22
The first SYMPHONIC PROGRAMME at the Pops	Monday, June 23
ANNUAL REQUEST NIGHT (See page 21)	Wednesday, June 25
AN INTERNATIONAL PROGRAMME	Thursday, June 26
POLISH PROGRAMME	Monday, June 30
ITALIAN PROGRAMME	Tuesday, July 1

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Programme 43

THURSDAY, JUNE 19, 1924

MASSACHUSETTS LEAGUE OF WOMEN VOTERS' NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE Elgar
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZ, "Tendresse" Waldteufel
4. FANTASIA, "Faust" Gounod

5. ROUMANIAN RHAPSODY Enesco
6. GIPSY DANCE from "Carmen" Bizet
7. LIEBESLEID Kreisler
8. OVERTURE to "The Flying Dutchman" Wagner

9. SELECTION, "Wildflower" Youmans-Stothart
10. AFRO-AMERICAN SONGS Arranged by Jacchia
 a. "You may bury me in de Eas'" *b.* "Musieu Banjo"
 c. "Nobody knows de Trouble I've seen"
11. AMERICAN FANTASY Herbert

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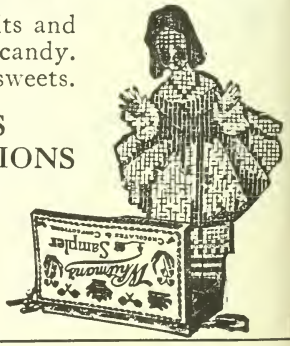
LAST SUNDAY CONCERT, RUSSIAN PROGRAMME	Sunday, June 22
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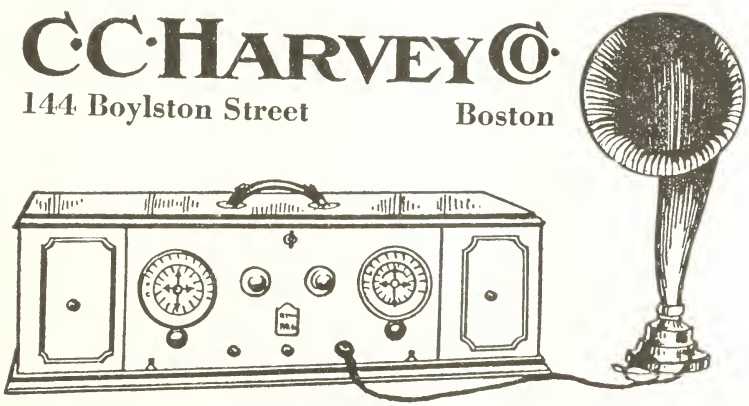
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FRIDAY, JUNE 20, 1924

Programme 44

NIGHT OF THE HANCOCK AND ELIOT SCHOOL ALUMNI

PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Poet and Peasant" Suppé
3. *VIOLA D'AMORE SOLO: Gavotte Bach
 (Paul Shirley)
4. FANTASIA, "Lohengrin" Wagner

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. PHANTÔMES Chaloff
7. BY THE WATERS OF MINNETONKA Lieurance-Jacchia
8. POLOVSTIAN DANCES from "Prince Igor" Borodin

9. THE WILLOW PLATE Herbert
 The Mandarin's Garden—The Little Garden House—Chang the Lover—Kong Shee—A Wedding Procession
10. WALTZ, "Estudiantina" Waldteufel
11. PROCESSION OF THE SARDAR Ippolitov-Ivanov

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SATURDAY, JUNE 21, 1924

Programme 45

PROGRAMME

1. OVERTURE to "La Forza del Destino" Verdi
2. ENTR'ACTE VALSE Hellmesberger
3. MACUSHLA Mac Morough-Jacchia
 (Trumpet — GEORGES MAGER)
4. DANCE OF THE HOURS, "La Gioconda" Ponchielli

5. POLONAISE from "Eugen Onegin" Tchaikovsky
6. *VIOLIN SOLO: "Carmen" Fantasy Bizet–Sarasate
 (NICOLAI KASSMAN)
7. DEEP RIVER Burleigh-Jacchia
8. OVERTURE to "Tannhäuser" Wagner

9. FANTASIA, "Lucia di Lammermoor" Donizetti
10. WALTZ, "Wine, Woman and Song" Strauss
11. MARCH, "Liberty Bell" Sousa

MASON & HAMLIN PIANOFORTE

*A Russian by birth, Nicholai Kassman studied with Leopold Auer at the Petrograd Conservatory with Heifetz, Seidel, Hansen and Burgin as his fellow pupils. He graduated with the highest honors, served as concert-master in the Conservatory Orchestra, and subsequently in the Warsaw Philharmonic and the Helsingfors Musical Society. He came to America in the autumn of 1921 to join the Boston Symphony Orchestra. Since then he has given two recitals in Jordan Hall. On each occasion his technical brilliance was favorably compared with that of the greatest violin virtuosos.

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ROADWAYS	Med., in C; Low, in B♭; *each*	.40
SPEAK TO ME	High, in D♭; Low, in B♭; *each*	.35
SPRING FANCY	High, in E♭; Med., in C; *each*	.40
STARRY NIGHT	Solo Voice: High, in E♭; Med., in D♭; *each*	.40
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SUNDAY, JUNE 22, 1924

Programme 46

RUSSIAN PROGRAMME

1. POLONAISE Liadov
2. KAMARINSKAYA, Fantasy on two Russian Folk-Songs Glinka
3. EILI, EILI
 (Arranged by AGIDE JACCHIA)
4. PRELUDE Rachmaninov
5. *ISLAMEY, Oriental Fantasy Balakirev
 (Arranged by ALFREDO CASELLA)

6. FINALE, "Scheherazade" Rimsky-Korsakov
 Festival at Bagdad. The Sea. The Ship, goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion
7. SPANISH SERENADE Glazounov
8. KAMMENOI OSTROV Rubinstein
9. ORIENTALE Cui-Jacchia
10. MARCHE SLAVE Tchaikovsky

*"Islamey," a piano piece of extreme difficulty, was a favorite with Liszt when Russian music was unknown in western Europe. This, with the equally oriental tone poem "Tamara," have done most to make the name of Mili Balakirev famous. The rather wild and dark music is characteristic of the senior member of the nationalist group of five, and it is evident that Rimsky-Korsakov, the youngest of them, owed much to him. When a new manuscript of Rimsky-Korsakov or Moussorgsky, or a western classical score would come up for discussion, this man's judgment was harsh and arbitrary, but faithful to precept—and his word was law. Later on, each of these composers branched off independently. Meanwhile, the old man withdrew from his world of friends, and plunged into religious mysticism.

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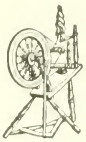
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Programme 47

MONDAY, JUNE 23, 1924

SYMPHONIC PROGRAMME

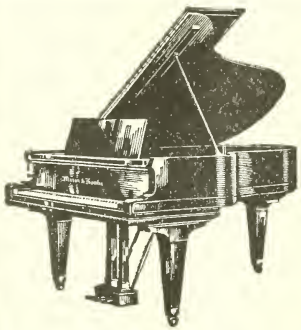
BERLIOZ Hungarian March, "Rakoczy"
SCHUBERT* Symphony in B minor, "Unfinished"
First Movement: Allegro Moderato
BEETHOVEN Symphony No. 3, in E-flat major, "Eroica"
Third Movement: Scherzo: Allegro vivace
WAGNER Prelude to "The Mastersingers of Nuremberg"

CHABRIER Rhapsody, "España"
DVORÁK Symphony No. 5, in E minor, "From the New World"
Second Movement: Largo
MENDELSSOHN Scherzo from "A Midsummer Night's Dream"
TCHAIKOVSKY Symphony No. 4, in F minor
Finale: Allegro con fuoco

SIBELIUS "Finlandia": Symphonic Poem Op. 26, No. 7
BRAHMS Symphony No. 2, in D major, Op. 73
Third Movement: Allegretto grazioso
WEBER–BERLIOZ "Invitation to the Dance"

(The length of the numbers in this programme will make it necessary to omit encores)

*For thirty-seven years after the death of the once scantily appreciated Schubert, his posthumous scores lay untouched among the papers and manuscripts of his friend Anselm Hüttenbrenner. In 1865 the musician Herbeck called upon Anselm, then a failing old man, and offered to produce one of his pieces in Vienna. Hüttenbrenner, delighted pulled out a dozen overtures. Herbeck chose one, and then asked for something of Schubert's to put upon the same programme for old time's sake. Anselm produced a mass of yellowed papers from an ancient chest, and the younger man soon found a "Symphonie in H moll." "This would do," he said, turning over the pages. "May I have it copied and return the manuscript immediately?" "There is no hurry," said Anselm, "Take your time." In this way, the world happened upon one of its richest inheritances of sheer lyric lovliness.



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Brownies* 10		Date Meringues* . . 15

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Cherry Sundae . . . 20		Pineapple Sundae . . 20

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ucky Strike	15	Camel	15

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TUESDAY, JUNE 24, 1924

Programme 48

PROGRAMME

1. PROCESSION OF THE SARDAR Ippolitov-Ivanov
2. OVERTURE to "William Tell" Rossini
3. HINDU SONG from "Sadko" Rimsky-Korsakov
4. FANTASIA, "Rigoletto" Verdi

5. A FAIRY TALE Nagel
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
7. SONG OF THE VOLGA BARGEMEN Arranged by Jacchia
8. *RIDE OF THE VALKYRIES Wagner

9. HYMN TO THE SUN, from "Iris" Mascagni
 Night—Dawn—Sunrise
10. SONG WITHOUT WORDS Tchaikovsky
11. WALTZ, "Artists' Life" Strauss

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.

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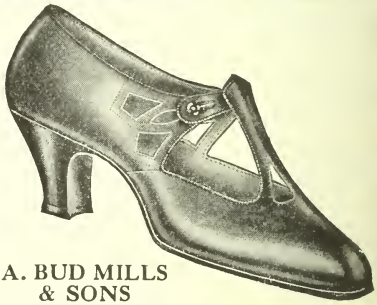
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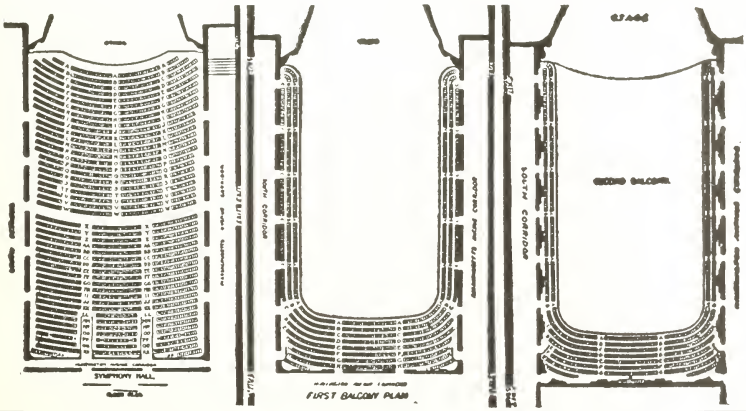
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FRIDAY, JUNE 20, 1924

Programme 44

NIGHT OF THE HANCOCK AND ELIOT SCHOOL ALUMNI PROGRAMME

1. MILITARY MARCH Schubert
2. OVERTURE to "Poet and Peasant" Suppé
3. VIOLA D'AMORE SOLO: Gavotte Bach
 (PAUL SHIRLEY)
4. FANTASIA, "Lohengrin" Wagner

ALMA MATER { Hancock School / Eliot School / Eliot and Hancock Schools—Poem by DOROTHY FRANCES DIAMOND (née JACOBS), Class of 1805 (Leader, DOROTHY FRANCES DIAMOND)

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. PHANTÔMES Chaloff
7. BY THE WATERS OF MINNETONKA Lieurance-Jacchia
8. POLOVSTIAN DANCES from "Prince Igor" Borodin

AMERICA
(Words written in 1832 by the Rev. S. F. SMITH, an alumnus of the Eliot School)

9. THE WILLOW PLATE Herbert
 The Mandarin's Garden—The Little Garden House—Chang the Lover—Kong Shee—A Wedding Procession
10. WALTZ, "Estudiantina" Waldteufel
11. PROCESSION OF THE SARDAR Ippolitov-Ivanov

The first SYMPHONIC PROGRAMME at the Pops	**Monday, June 23**
ANNUAL REQUEST NIGHT (See page 21)	**Wednesday, June 25**
AN INTERNATIONAL PROGRAMME	**Thursday, June 26**
POLISH PROGRAMME	**Monday, June 30**
ITALIAN PROGRAMME	**Tuesday, July 1**

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Programme 45

SATURDAY, JUNE 21, 1924

PROGRAMME

1. OVERTURE to "La Forza del Destino" Verdi
2. ENTR'ACTE VALSE Hellmesberger
3. MACUSHLA Mac Morough-Jacchia
 (Trumpet — GEORGES MAGER)
4. DANCE OF THE HOURS, "La Gioconda" Ponchielli

5. POLONAISE from "Eugen Onegin" Tchaikovsky
6. *VIOLIN SOLO: "Carmen" Fantasy Bizet-Sarasate
 (NICOLAI KASSMAN)
7. DEEP RIVER Burleigh-Jacchia
8. OVERTURE to "Tannhäuser" Wagner

9. FANTASIA, "Lucia di Lammermoor" Donizetti
10. WALTZ, "Wine, Woman and Song" Strauss
11. MARCH, "Liberty Bell" Sousa

*A Russian by birth, Nicolai Kassman studied with Leopold Auer at the Petrograd Conservatory with Heifetz, Seidel, Hansen and Burgin as his fellow pupils. He graduated with the highest honors, served as concert-master in the Conservatory Orchestra, and subsequently in the Warsaw Philharmonic and the Helsingfors Musical Society. He came to America in the autumn of 1921 to join the Boston Symphony Orchestra. Since then he has given two recitals in Jordan Hall. On each occasion his technical brilliance was favorably compared with that of the greatest violin virtuosos.

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The first SYMPHONIC PROGRAMME at the Pops	Monday, June 23
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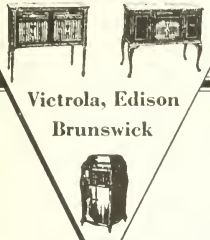


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SUNDAY, JUNE 22, 1924

Programme 46

RUSSIAN PROGRAMME

1. POLONAISE Liadov
2. KAMARINSKAYA, Fantasy on two Russian Folk-Songs Glinka
3. EILI, EILI Arranged by Jacchia

(Trumpet, GEORGES MAGER)

4. PRELUDE Rachmaninov
5. *ISLAMEY, Oriental Fantasy Balakirev

(Arranged by ALFREDO CASELLA)

6. FINALE, "Scheherazade" Rimsky-Korsakov

Festival at Bagdad. The Sea. The Ship, goes to pieces on a Rock surmounted by a Bronze Warrior. Conclusion

7. PANADEROS Glazounov
8. KAMMENOI OSTROV Rubinstein
9. ORIENTALE Cui-Jacchia
10. MARCHE SLAVE Tchaikovsky

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MONDAY, JUNE 23, 1924

Programme 47

SYMPHONIC PROGRAMME

BERLIOZ Hungarian March, "Rakoczy"

SCHUBERT* Symphony in B minor, "Unfinished"
First Movement: Allegro Moderato

BEETHOVEN Symphony No. 3, in E-flat major, "Eroica"
Third Movement: Scherzo: Allegro vivace

WAGNER Prelude to "The Mastersingers of Nuremberg"

CHABRIER Rhapsody, "España"

DVORÁK Symphony No. 5, in E minor, "From the New World"
Second Movement: Largo

MENDELSSOHN Scherzo from "A Midsummer Night's Dream"

TCHAIKOVSKY Symphony No. 4, in F minor
Finale: Allegro con fuoco

SIBELIUS "Finlandia": Symphonic Poem Op. 26, No. 7

BRAHMS Symphony No. 2, in D major, Op. 73
Third Movement: Allegretto grazioso

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(The length of the numbers in this programme will make it necessary to omit encores)

*For thirty-seven years after the death of the once scantily appreciated Schubert, his posthumous scores lay untouched among the papers and manuscripts of his friend Anselm Hüttenbrenner. In 1865 the musician Herbeck called upon Anselm, then a failing old man, and offered to produce one of his pieces in Vienna. Hüttenbrenner, delighted pulled out a dozen overtures. Herbeck chose one, and then asked for something of Schubert's to put upon the same programme for old time's sake. Anselm produced a mass of yellowed papers from an ancient chest, and the younger man soon found a "Symphonie in H moll." "This would do," he said, turning over the pages. "May I have it copied and return the manuscript immediately?" "There is no hurry," said Anselm, "Take your time." In this way, the world happened upon one of its richest inheritances of sheer lyric lovliness.

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HERE'S MY HEART (*A Valentine*)	High, in F; Med., in D; *each*	.40
IF GOD LEFT ONLY YOU	High, in F; Med., in E♭; *each*	.40
I KNOW WHERE A GARDEN GROWS	High, in E♭; Med., in C; *each*	.40
LONGING, DEAR, FOR YOU	High, in G; Med., in F; Low, in E♭; *each*	.40
LOVE LIGHTLY	High, in D♭; Med., in B♭; *each*	.40
MEMORY	High, in C; Med., in B♭; *each*	.40
NOCTURNE (With Violin)	High, in A♭; Med., in F; *each*	.40
ROADWAYS	Med., in C; Low, in B♭; *each*	.40
SPEAK TO ME	High, in D♭; Low, in B♭; *each*	.35
SPRING FANCY	High, in E♭; Med., in C; *each*	.40
STARRY NIGHT	Solo Voice: High, in E♭; Med., in D♭; *each*	.40
	Duet: Soprano and Alto, in E♭	.40
THE SOUTH WINDS ARE BLOWING	High, in E♭; Med., in C; *each*	.40
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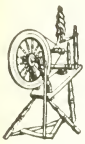
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TUESDAY, JUNE 24, 1924

Programme 48

PROGRAMME

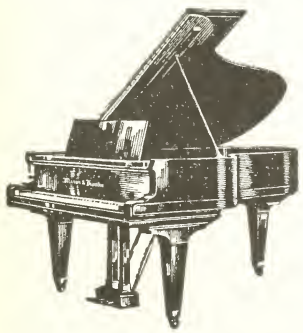
1. PROCESSION OF THE SARDAR Ippolitov-Ivanov
2. OVERTURE to "William Tell" Rossini
3. HINDU SONG from "Sadko" Rimsky-Korsakov
4. FANTASIA, "Rigoletto" Verdi

5. A FAIRY TALE Nagel
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
7. SONG OF THE VOLGA BARGEMEN Arranged by Jacchia
8. *RIDE OF THE VALKYRIES Wagner

9. HYMN TO THE SUN, from "Iris" Mascagni
 Night—Dawn—Sunrise
10. SONG WITHOUT WORDS Tchaikovsky
11. WALTZ, "Artists' Life" Strauss

Members of Bachrach Studios are present in numbers at this concert

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.



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ANNUAL REQUEST NIGHT

PROGRAMME TO BE ANNOUNCED

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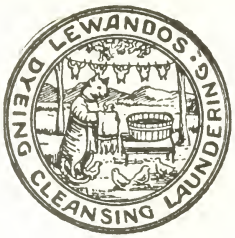
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THURSDAY, JUNE 26, 1924

Programme 50

AN INTERNATIONAL PROGRAMME

1. **Scandinavia:** Swedish Coronation March Svendsen
2. **Germany:** Overture to "The Flying Dutchman" Wagner
3. **Spain:** Intermezzo from "Goyescas" Granados
4. **Italy:** Fantasia, "Manon Lescaut" Puccini

5. **France:** Suite, "L'Arlesienne" No. 1 Bizet
 a. Prelude—Minuet *b.* Carillon
6. **Russia:** Third Movement, "Scheherazade" Rimsky-Korsakov
 The Prince and the Princess
7. **England:** Salut D'Amour Elgar
8. **Hungary:** First Hungarian Rhapsody Liszt

9. **America:** Woodland Sketches MacDowell
 a. To a Wild Rose *b.* In Autumn
10. **Austria:** Waltz, "Vienna Blood" Strauss
11. **Finland:** Symphonic Poem, "Finlandia" Sibelius

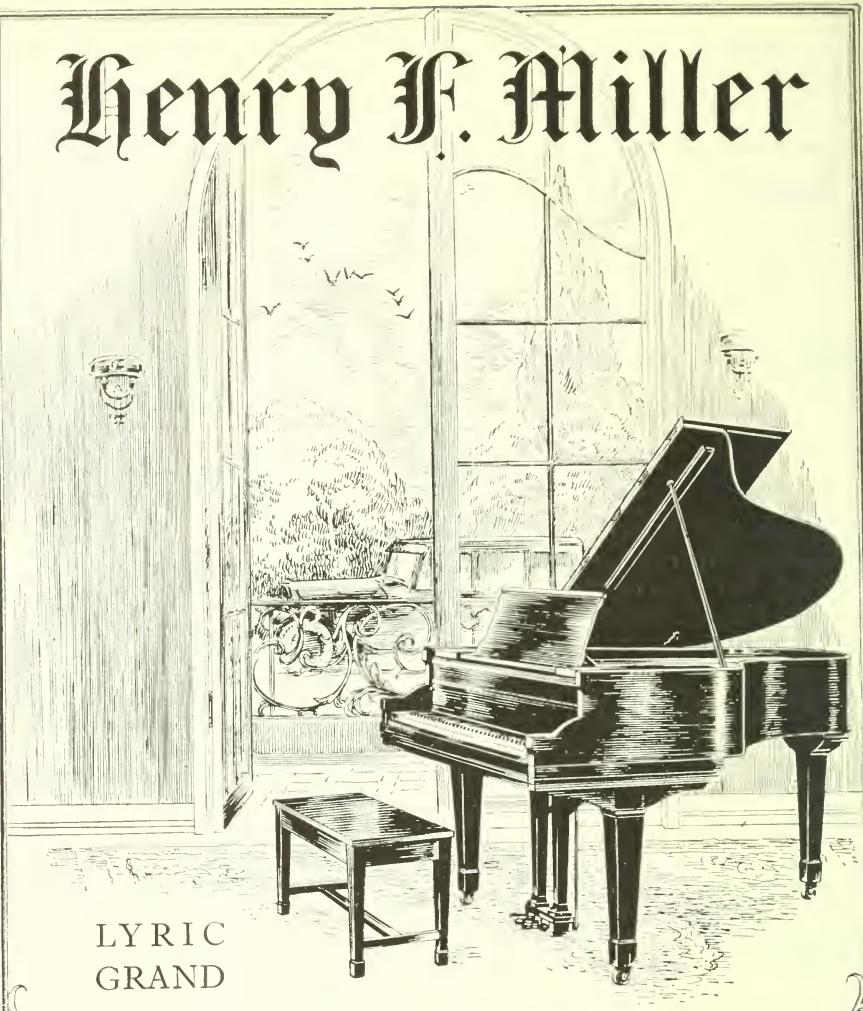
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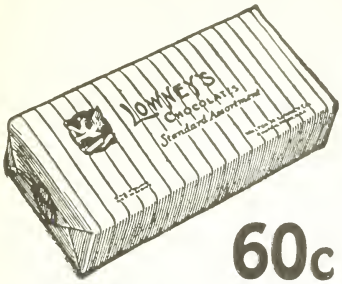
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FRIDAY, JUNE 27, 1924

Programme 51

ROTARY CLUB NIGHT

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "The Mastersingers of Nuremberg" Wagner
3. *"EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, GEORGES MAGER)
4. FANTASIA, "Mefistofele" Boito

5. EGYPTIAN BALLET Luigini
6. "WE'RE FROM NEW ENGLAND" Dr. Francis G. Carleton
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7. LARGO Handel
 (Solo violin, harp, organ and strings)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. POMP AND CIRCUMSTANCE Elgar
10. WALTZ, "La Barcarolle" Waldteufel
11. AMERICAN FANTASY Herbert

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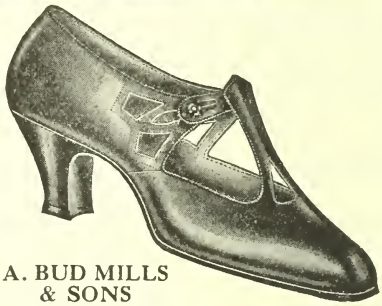


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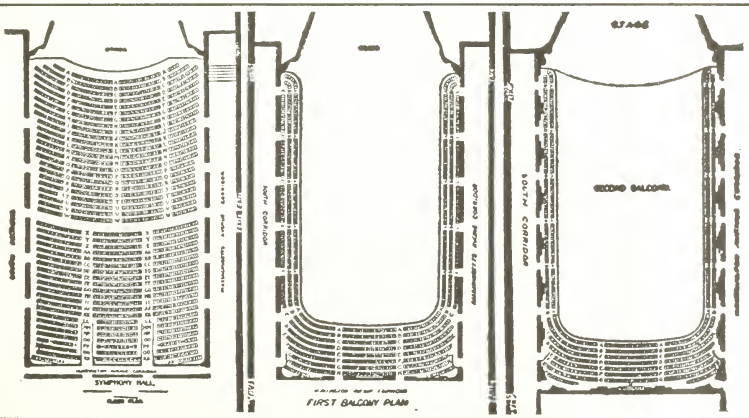
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MONDAY, JUNE 23, 1924

Programme 47

SYMPHONIC PROGRAMME

BERLIOZ Hungarian March, "Rakoczy"

SCHUBERT Symphony in B minor, "Unfinished"
First Movement: Allegro Moderato

BEETHOVEN Symphony No. 3, in E-flat major, "Eroica"
Third Movement: Scherzo: Allegro vivace

WAGNER Prelude to "The Mastersingers of Nuremberg"

CHABRIER Rhapsody, "España"

DVORÁK Symphony No. 5, in E minor, "From the New World"
Second Movement: Largo

MENDELSSOHN Scherzo from "A Midsummer Night's Dream"

TCHAIKOVSKY Symphony No. 4, in F minor
Finale: Allegro con fuoco

SIBELIUS "Finlandia": Symphonic Poem Op. 26, No. 7

BRAHMS Symphony No. 2, in D major, Op. 73
Third Movement: Allegretto grazioso

WEBER–BERLIOZ "Invitation to the Dance"

(The length of the numbers in this programme will make it necessary to omit encores)

AN INTERNATIONAL PROGRAMME	Thursday, June 26
POLISH PROGRAMME	Monday, June 30
ITALIAN PROGRAMME	Tuesday, July 1
CLOSING NIGHT	Saturday, July 5

(All Nights Open to the Public)



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Programme 48

TUESDAY, JUNE 24, 1924

PROGRAMME

1. PROCESSION OF THE SARDAR Ippolitov-Ivanov
2. OVERTURE to "William Tell" Rossini
3. HINDU SONG from "Sadko" Rimsky-Korsakov
4. FANTASIA, "Rigoletto" Verdi

5. A FAIRY TALE Nagel
6. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
7. SONG OF THE VOLGA BARGEMEN Arranged by Jacchia
8. *RIDE OF THE VALKYRIES Wagner

9. HYMN TO THE SUN, from "Iris" Mascagni
 Night—Dawn—Sunrise
10. SONG WITHOUT WORDS Tchaikovsky
11. WALTZ, "Artists' Life" Strauss

Members of Bachrach Studios are present in numbers at this concert

*These warrior maidens were nine in number, demi-goddesses and daughters of the Norse god Wotan. They were always present at the field of battle to take each fallen hero across their saddles and gallop with him through the heavens to the Kingdom of Walhalla, where he might defend the tottering Nibelungs. This is the introduction to the third act, which discloses the craggy retreat of the Valkyries. The maidens come one by one in their flight through the clouds. Brünnhilde, Wotan's favorite, brings, instead of a soldier, Sieglinde, the lover of Siegmund and the future mother of Siegfried. This Valkyrie is fleeing her father's wrath, having acted against his decree, and must in penalty submit to a magic sleep protected by a circle of fire. The coming hero, Siegfried, is destined to be her deliverer.

AN INTERNATIONAL PROGRAMME	**Thursday, June 26**
POLISH PROGRAMME	**Monday, June 30**
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WEDNESDAY, JUNE 25, 1924

Programme 49

REQUEST PROGRAMME

1. RIDE OF THE VALKYRIES Wagner
2. WALTZ, "On the Beautiful Blue Danube" Strauss
3. RÊVE ANGELIQUE Rubinstein
4. FANTASIA, "Carmen" Bizet

5. SECOND HUNGARIAN RHAPSODY Liszt
6. EILI, EILI Arranged by Jacchia
 (Solo trumpet — GEORGES MAGER)
7. THE LARK Glinka-Jacchia
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* In the Troll King's Grotto
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. MARCHE SLAVE Tchaikovsky

ENCORES: LARGO . . Handel DEEP RIVER Burleigh–Jacchia
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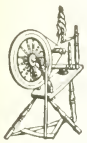
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THURSDAY, JUNE 26, 1924

Programme 50

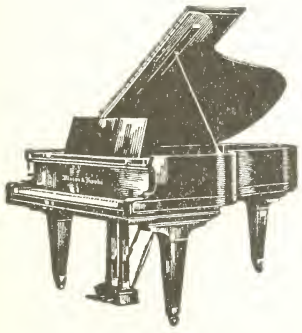
AN INTERNATIONAL PROGRAMME

1. **Scandinavia:** Swedish Coronation March Svendsen
2. **Germany:** Overture to "The Flying Dutchman" Wagner
3. ***Spain:** Intermezzo from "Goyescas" Granados
4. **Italy:** Fantasia, "Manon Lescaut" Puccini

5. **France:** Suite, "L'Arlesienne" No. 1 Bizet
 a. Prelude—Minuet *b.* Carillon
6. **Russia:** Third Movement, "Scheherazade" Rimsky-Korsakov
 The Prince and the Princess
7. **England:** Salut D'Amour Elgar
8. **Hungary:** First Hungarian Rhapsody Liszt

9. **America:** Woodland Sketches MacDowell
 a. To a Wild Rose *b.* In Autumn
10. **Austria:** Waltz, "Vienna Blood" Strauss
11. **Finland:** Symphonic Poem, "Finlandia" Sibelius

*This opera owes its name to Goya, and its types and scenes to the master's paintings. A Goya tapestry is enacted at the back of the stage, where four *Majas* (18th century Spanish for "flappers") toss in a blanket a *pelele*, or straw man, with obvious symbolism. "Goyescas, or The Rival Lovers" spelled Granados' widest reknown—and his end. When its premiere in Paris in 1914 was frustrated by the war, Mr. Gatti-Casazza, who was then there, became interested and subsequently produced it at the Metropolitan Opera House (Jan. 28, 1916). The composer crossed the Atlantic for the occasion, and wrote this additional Intermezzo in New York in a single day. He had successfully braved the submarine warfare, but perished while returning, when the Sussex was sunk in the British Channel.



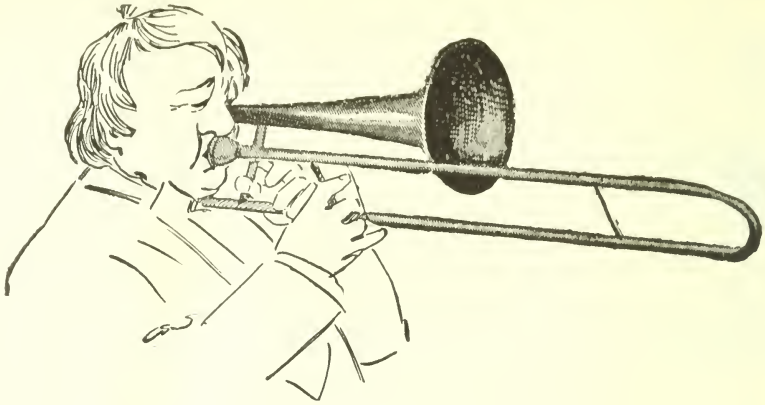
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FRIDAY, JUNE 27, 1924

Programme 51

ROTARY CLUB NIGHT

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "The Mastersingers of Nuremberg" Wagner
3. *"EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, GEORGES MAGER)
4. FANTASIA, "Mefistofele" Boito

5. EGYPTIAN BALLET Luigini
6. "WE'RE FROM NEW ENGLAND" Dr. Francis G. Carleton
 Member Rotary Club of Boston
7. LARGO Handel
 (Solo violin, harp, organ and strings)
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. POMP AND CIRCUMSTANCE Elgar
10. WALTZ, "La Barcarolle" Waldteufel
11. AMERICAN FANTASY Herbert

*"This Incantation, which is known and sung by millions of Jews in Russia, Poland and New York's East-Side shows strong influences of synagogal melody. The words are in the Yiddish dialect, which is really a medieval German, preserved through centuries in the Russian-Polish pale of Jewish settlers. Only the opening and closing bible quotations are sung in Hebrew." So writes Kurt Schindler who has edited the song for American publication from the Russian notation of Shalitt. A New York musician, Jacob K. Sandler, however, claims it as his original composition.

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Programme 52

SATURDAY, JUNE 28, 1924

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE, "Durochka" — McLain
3. THE LARK — Glinka
 (Arranged by JACCHIA)
4. FANTASIA, "Samson and Delilah" — Saint-Saëns

5. SUITE from "Carmen" — Bizet
 a. March of the Smugglers *b.* Habañera
 c. Toreador's Song
6. PRELUDE to "Traviata" — Verdi
7. SPANISH DANCE, "Panaderos" — Glazounov
8. *RHAPSODY, "Italia" — Casella

9. SELECTION OF IRISH AIRS, "Shamrock" — Myddleton
10. AVE MARIA — Bach-Gounod
 (Solo violin, harp, organ, and strings)
11. WALTZ, "Voices of Spring" — Strauss

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concerts of March 2 and 3, 1923.

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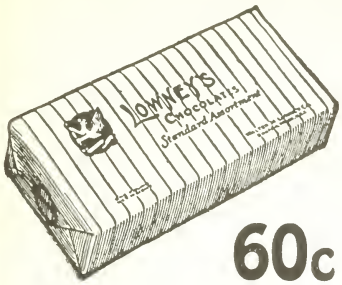
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MONDAY, JUNE 30, 1924

Programme 53

POLISH PROGRAMME

1. MARCH, "Sigurd Jorsalfar" Grieg
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Il Trovatore" Verdi

5. *MAZURKA from "Halka" Moniuszko
6. VIOLIN SOLO—Polonaise (No. 2 in D major) Wieniawski
 (JULIUS THEODOROWICZ)
7. NOCTURNE, Op. 48, No. 1 Chopin
 (Arranged by AGIDE JACCHIA)
8. FANTASIA, "Manru" Paderewski

9. POLSKIE KWIATY, Selection of Polish Songs
 (Arranged by KATZ)
10. THE LOST CHORD Sullivan
 (Trumpet—GEORGES MAGER)
11. *TANIEC GÓRALSKI from "Halka" Moniuszko

*Among Polish composers, Stanisław Moniuszko (1819–72) is generally ranked second to Chopin. He is quite unknown outside Poland on account of the purely national character of his compositions. He did not originate opera in Poland but he is the true creator of National Polish Opera. His first opera was produced at Wilno (Vilna) in 1858 and he composed six operas on national themes, which have kept the stage ever since. "Halka," his masterpiece, with its simplicity, its tenderness, and its appeal to national sentiment, is considered the greatest opera of Poland.

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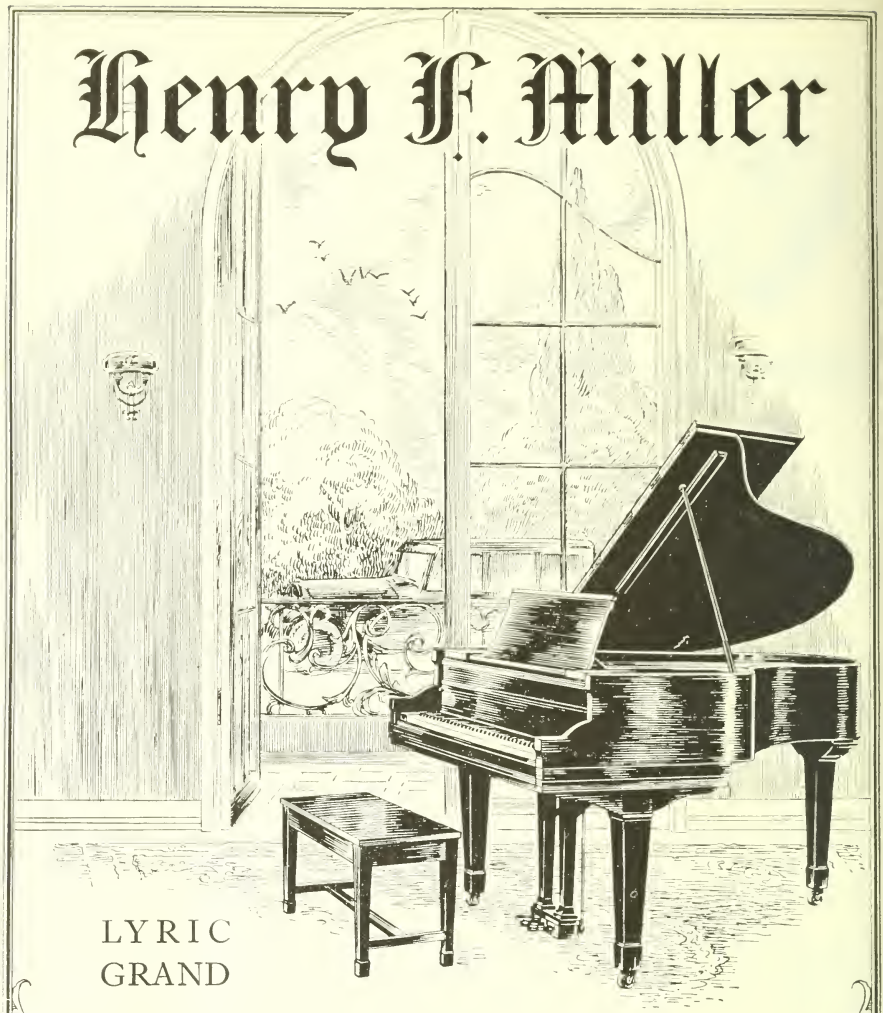
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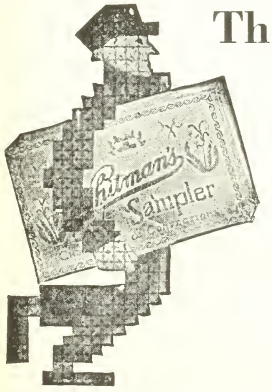
Programme 54

ITALIAN PROGRAMME

1. PROLOGUE to "Pagliacci" Leoncavallo
2. OVERTURE to "Giovanna d'Arco" Verdi
3. MINUET Boccherini
4. FANTASIA, "Tosca" Puccini

5. DANCE OF THE HOURS from "La Gioconda" Ponchielli
6. ROMANZA Martucci-Jacchia
7. GOOD-BYE Tosti
 (Solo trumpet—GEORGES MAGER)
8. OVERTURE to "William Tell" Rossini

9. SELECTION, "Mefistofele" Boïto
10. INTERMEZZO, "Cavalleria Rusticana" Mascagni
11. WALTZ, "Il Bacio" ("The Kiss") Arditi



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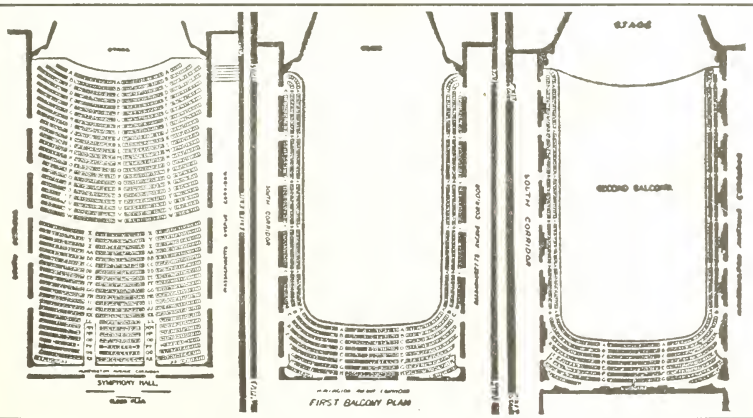
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WEDNESDAY, JUNE 25, 1924

Programme 49

REQUEST PROGRAMME

1. RIDE OF THE VALKYRIES Wagner
2. WALTZ, "On the Beautiful Blue Danube" Strauss
3. RÊVE ANGELIQUE Rubinstein
4. FANTASIA, "Carmen" Bizet

5. SECOND HUNGARIAN RHAPSODY Liszt
6. EILI, EILI Arranged by Jacchia
 (Solo trumpet — GEORGES MAGER)
7. THE LARK Glinka-Jacchia
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* In the Troll King's Grotto
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. MARCHE SLAVE Tchaikovsky

ENCORES: LARGO . . Handel DEEP RIVER Burleigh–Jacchia
VOLGA BARGEMEN'S SONG INTRODUCTION to Act III, "Lohengrin" . Wagner

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ITALIAN PROGRAMME Tuesday, July 1
CLOSING NIGHT Saturday, July 5
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Programme 50

THURSDAY, JUNE 26, 1924

AN INTERNATIONAL PROGRAMME

1. **Scandinavia:** Swedish Coronation March Svendsen
2. **Germany:** Overture to "The Flying Dutchman" Wagner
3. ***Spain:** Intermezzo from "Goyescas" Granados
4. **Italy:** Fantasia, "Manon Lescaut" Puccini

5. **France:** Suite, "L'Arlesienne" No. 1 Bizet
 a. Prelude—Minuet *b.* Carillon
6. **Russia:** Third Movement, "Scheherazade" Rimsky-Korsakov
 The Prince and the Princess
7. **England:** Salut D'Amour Elgar
8. **Hungary:** First Hungarian Rhapsody Liszt

9. **America:** Woodland Sketches MacDowell
 a. To a Wild Rose *b.* In Autumn
10. **Austria:** Waltz, "Vienna Blood" Strauss
11. **Finland:** Symphonic Poem, "Finlandia" Sibelius

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WAGNER PROGRAMME **Wednesday, July 2**
OPERATIC PROGRAMME **Thursday, July 3**
CLOSING NIGHT **Saturday, July 5**

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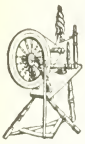
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FRIDAY, JUNE 27, 1924

Programme 51

ROTARY CLUB NIGHT

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "The Mastersingers of Nuremberg" Wagner
3. *"EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, GEORGES MAGER)
4. FANTASIA, "Mefistofele" Boito

ROTARY CLUB SONGS

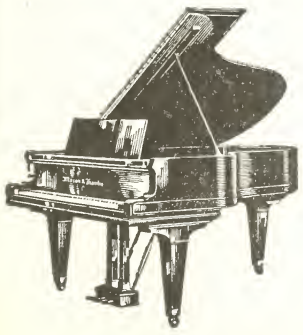
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8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. POMP AND CIRCUMSTANCE Elgar
10. WALTZ, "La Barcarolle" Waldteufel
11. AMERICAN FANTASY Herbert

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SATURDAY, JUNE 28, 1924

Programme 52

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE, "Durochka" — McLain
3. THE LARK — Glinka
 (Arranged by Jacchia)
4. FANTASIA, "Samson and Delilah" — Saint-Saëns

5. SUITE from "Carmen" — Bizet
 a. March of the Smugglers *b.* Habañera
 c. Toreador's Song
6. PRELUDE to "Traviata" — Verdi
7. SPANISH DANCE, "Panaderos" — Glazounov
8. *RHAPSODY, "Italia" — Casella

9. SELECTION OF IRISH AIRS, "Shamrock" — Myddleton
10. AVE MARIA — Bach-Gounod
 (Solo violin, harp, organ, and strings)
11. WALTZ, "Voices of Spring" — Strauss

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concerts of March 2 and 3, 1923.

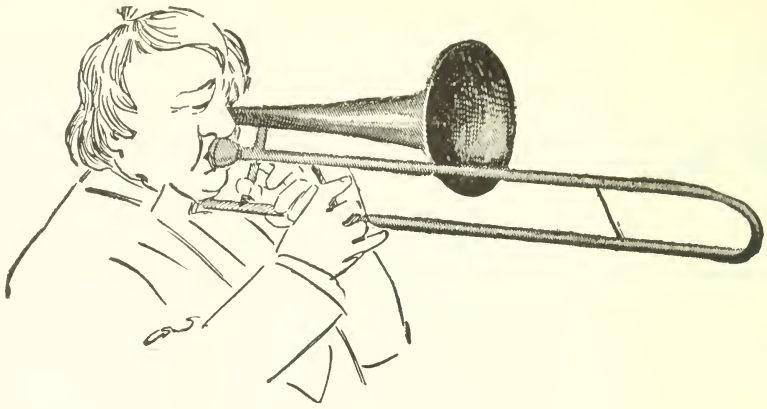
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MONDAY, JUNE 30, 1924

Programme 53

POLISH PROGRAMME

1. MARCH, "Sigurd Jorsalfar" Grieg
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Il Trovatore" Verdi

5. *MAZURKA from "Halka" Moniuszko
6. VIOLIN SOLO—Polonaise (No. 2 in D major) Wieniawski
 (JULIUS THEODOROWICZ)
7. NOCTURNE, Op. 48, No. 1 Chopin
 (Arranged by AGIDE JACCHIA)
8. FANTASIA, "Manru" Paderewski

9. POLSKIE KWIATY, Selection of Polish Songs
 (Arranged by KATZ)
10. THE LOST CHORD Sullivan
 (Trumpet—GEORGES MAGER)
11. *TANIEC GÓRALSKI from "Halka" Moniuszko

*Among Polish composers, Stanislaw Moniuszko (1819-72) is generally ranked second to Chopin. He is quite unknown outside Poland on account of the purely national character of his compositions. He did not originate opera in Poland but he is the true creator of National Polish Opera. His first opera was produced at Wilno (Vilna) in 1858 and he composed six operas on national themes, which have kept the stage ever since. "Halka," his masterpiece, with its simplicity, its tenderness, and its appeal to national sentiment, is considered the greatest opera of Poland.

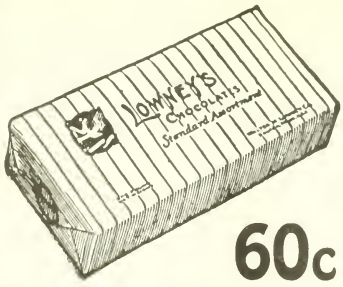
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Programme 54

TUESDAY, JULY 1, 1924

ITALIAN PROGRAMME

1. PROLOGUE to "Pagliacci" Leoncavallo
2. OVERTURE to "Giovanna d'Arco" Verdi
3. MINUET Boccherini
4. FANTASIA, "Tosca" Puccini

5. DANCE OF THE HOURS from "La Gioconda" Ponchielli
6. ROMANZA Martucci-Jacchia
7. GOOD-BYE Tosti
 (Solo trumpet—GEORGES MAGER)
8. OVERTURE to "William Tell" Rossini

9. SELECTION, "Mefistofele" Boïto
10. INTERMEZZO, "Cavalleria Rusticana" Mascagni
11. WALTZ, "Il Bacio" ("The Kiss") Arditi

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WEDNESDAY, JULY 2, 1924

Programme 55

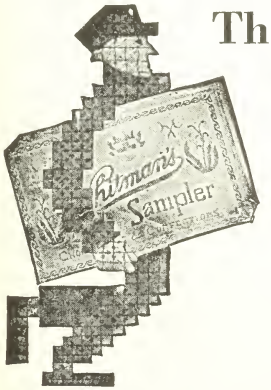
WAGNER PROGRAMME

1. FIRST HUNGARIAN DANCE Brahms
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZES from "Der Rosenkavalier" Strauss
4. *EXCERPTS from "The Mastersingers of Nuremburg," Act III . . . Wagner
 Introduction—Dance of the Apprentices—Homage to Hans Sachs

5. BACCHANALE from "Tannhäuser"
6. INTRODUCTION to Act III, "Lohengrin"
7. DREAMS
 (Solo Violin, JULIUS THEODOROWICZ)
8. MAGIC FIRE MUSIC from "The Valkyrie" } Richard Wagner

9. SELECTION, "Martha" Flotow
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. CHARGE OF THE HUSSARS Spindler

*In a Venetian gallery, Wagner once came upon Titian's "Assumption of the Virgin." Its sublime conception revived in him his old creative powers, and in an instant he determined to compose *Die Meistersinger*. He immediately journeyed to Vienna, in search of the rare mediæval manuscript, Wagenseil's *Nuremburg Chronicle*. From this he incorporated in his libretto the listed names of the Master trade-guild musicians, their quaint procedure of song trials in the Church of St. Katherine, with the "markers," and the pompous reading of the absurdly arbitrary rules of versification. Hans Sachs, the cobbler-poet, is of course also a historical figure. On the tedious train journey just mentioned, the body of the Prelude shaped clearly in Wagner's mind. His next musical inkling came to him in Paris, where he wrote the poem in 30 days. He was strolling through the Palais Royal when there suddenly occured to him the theme for this superb choral greeting to Hans Sachs.



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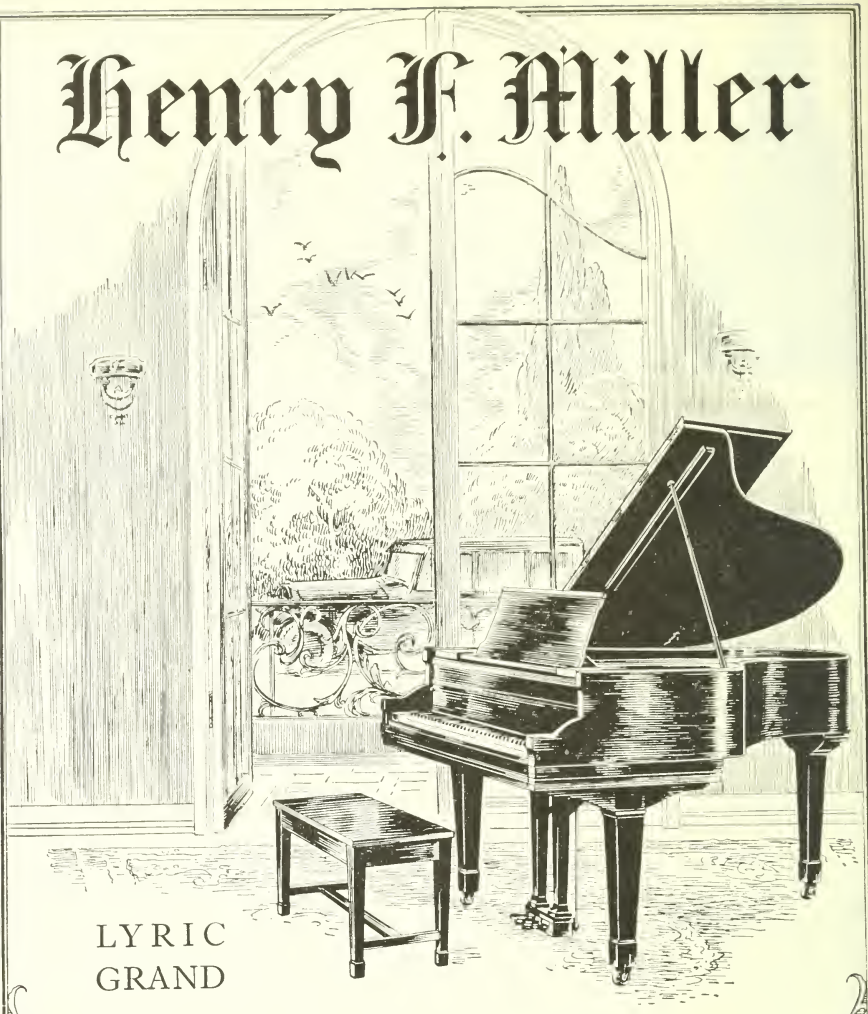
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THURSDAY, JULY 3, 1924

Programme 56

OPERATIC PROGRAMME

1. EUGEN ONEGIN, Polonaise Tchaikovsky
2. *THE BARTERED BRIDE, Overture Smetana
3. PAGLIACCI, Intermezzo Leoncavallo
4. FAUST, Fantasia Gounod

5. LOHENGRIN, Prelude Wagner
6. CARMEN, Gipsy Dance Bizet
7. OTHELLO, Ave Maria Verdi
8. SAMSON AND DELILAH, Bacchanale Saint-Saëns

9. MADAME BUTTERFLY, Selection Puccini
10. THE TALES OF HOFFMANN, Barcarolle Offenbach
11. THE PROPHET, Coronation March Meyerbeer

*Centennial celebrations and special concerts have been given in many parts of the world during the past spring, in honor of Friedrich Smetana (born March 2, 1824). The two composers, Smetana and Dvorák, succeeded between them in establishing a truly national Bohemian school of music. Of these Smetana was the pioneer. Accused of merely imitating German music, and Wagner in particular, Smetana retorted with "The Bartered Bride," a light score, full of Czech dances and melodies. He called it "a scornful defiance of those who have called me a Wagnerite," and indeed this eminently successful opera stilled all such taunts.



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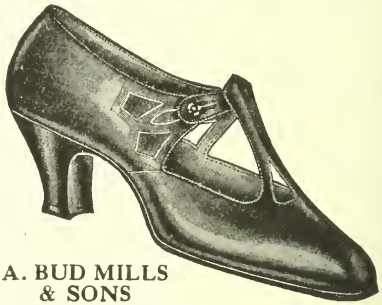
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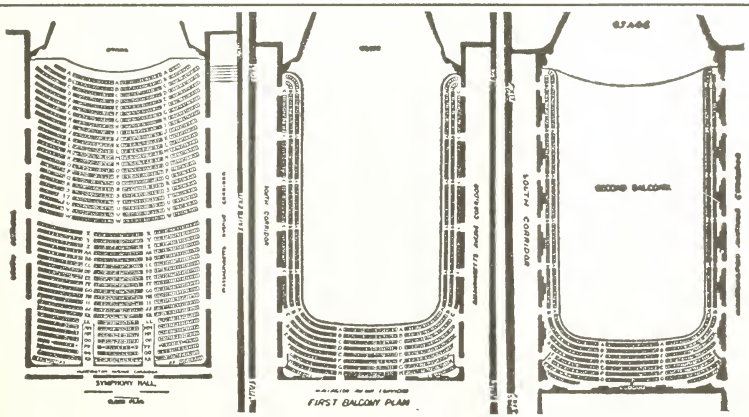
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FRIDAY, JUNE 27, 1924

Programme 51

ROTARY CLUB NIGHT

1. STARS AND STRIPES FOREVER Sousa
2. OVERTURE to "The Mastersingers of Nuremberg" Wagner
3. *"EILI, EILI" Arranged by Agide Jacchia
 (Solo Trumpet, GEORGES MAGER)
4. FANTASIA, "Mefistofele" Boito

ROTARY CLUB SONGS

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8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. POMP AND CIRCUMSTANCE Elgar
10. WALTZ, "La Barcarolle" Waldteufel
11. AMERICAN FANTASY Herbert

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POLISH PROGRAMME	**Monday, June 30**
ITALIAN PROGRAMME	**Tuesday, July 1**
REQUEST PROGRAMME (Repeated)	**Friday, July 4**
CLOSING NIGHT	**Saturday, July 5**

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Programme 52

SATURDAY, JUNE 28, 1924

PROGRAMME

1. ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
2. OVERTURE, "Durochka" — McLain
3. THE LARK — Glinka
 (Arranged by JACCHIA)
4. FANTASIA, "Samson and Delilah" — Saint-Saëns

5. SUITE from "Carmen" — Bizet
 a. March of the Smugglers *b.* Habañera
 c. Toreador's Song
6. PRELUDE to "Traviata" — Verdi
7. SPANISH DANCE, "Panaderos" — Glazounov
8. *RHAPSODY, "Italia" — Casella

9. SELECTION OF IRISH AIRS, "Shamrock" — Myddleton
10. AVE MARIA — Bach-Gounod
 (Solo violin, harp, organ, and strings)
11. WALTZ, "Voices of Spring" — Strauss

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concerts of March 2 and 3, 1923.

WAGNER PROGRAMME	**Wednesday, July 2**
OPERATIC PROGRAMME	**Thursday, July 3**
REQUEST PROGRAMME (Repeated)	**Friday, July 4**
CLOSING NIGHT	**Saturday, July 5**

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MONDAY, JUNE 30, 1924

Programme 53

POLISH PROGRAMME

1. MARCH, "Sigurd Jorsalfar" Grieg
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Il Trovatore" Verdi

5. *MAZURKA from "Halka" Moniuszko
6. VIOLIN SOLO—Polonaise (No. 2 in D major) Wieniawski
 (JULIUS THEODOROWICZ)
7. NOCTURNE, Op. 48, No. 1 Chopin
 (Arranged by AGIDE JACCHIA)
8. FANTASIA, "Manru" Paderewski

9. POLSKIE KWIATY, Selection of Polish Songs
 (Arranged by KATZ)
10. THE LOST CHORD Sullivan
 (Trumpet—GEORGES MAGER)
11. *TANIEC GÓRALSKI from "Halka" Moniuszko

*Among Polish composers, Stanislaw Moniuszko (1819–72) is generally ranked second to Chopin. He is quite unknown outside Poland on account of the purely national character of his compositions. He did not originate opera in Poland but he is the true creator of National Polish Opera. His first opera was produced at Wilno (Vilna) in 1858 and he composed six operas on national themes, which have kept the stage ever since. "Halka," his masterpiece, with its simplicity, its tenderness, and its appeal to national sentiment, is considered the greatest opera of Poland.

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TUESDAY, JULY 1, 1924

Programme 54

ITALIAN PROGRAMME

1. PROLOGUE to "Pagliacci" Leoncavallo
2. OVERTURE to "Giovanna d'Arco" Verdi
3. MINUET Boccherini
4. FANTASIA, "Tosca" Puccini

5. DANCE OF THE HOURS from "La Gioconda" Ponchielli
6. ROMANZA Martucci-Jacchia
7. GOOD-BYE Tosti
 (Solo trumpet—GEORGES MAGER)
8. OVERTURE to "William Tell" Rossini

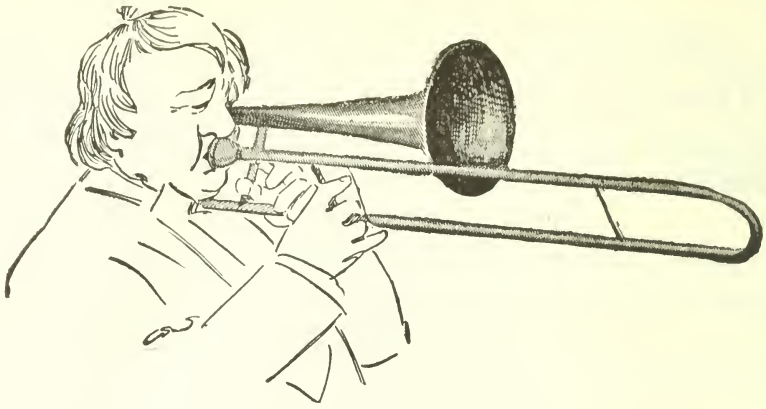
9. SELECTION, "Mefistofele" Boïto
10. INTERMEZZO, "Cavalleria Rusticana" Mascagni
11. WALTZ, "Il Bacio" ("The Kiss") Arditi

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WEDNESDAY, JULY 2, 1924

Programme 55

WAGNER PROGRAMME

1. FIRST HUNGARIAN DANCE Brahms
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZES from "Der Rosenkavalier" Strauss
4. *EXCERPTS from "The Mastersingers of Nuremburg," Act III . . . Wagner
 Introduction—Dance of the Apprentices—Homage to Hans Sachs

5. BACCHANALE from "Tannhäuser"
6. INTRODUCTION to Act III, "Lohengrin"
7. DREAMS
 (Solo Violin, JULIUS THEODOROWICZ)
8. MAGIC FIRE MUSIC from "The Valkyrie" } Richard Wagner

9. SELECTION, "Martha" Flotow
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. CHARGE OF THE HUSSARS Spindler

*In a Venetian gallery, Wagner once came upon Titian's "Assumption of the Virgin." Its sublime conception revived in him his old creative powers, and in an instant he determined to compose *Die Meistersinger*. He immediately journeyed to Vienna, in search of the rare mediæval manuscript, Wagenseil's *Nuremburg Chronicle*. From this he incorporated in his libretto the listed names of the Master trade-guild musicians, their quaint procedure of song trials in the Church of St. Katherine, with the "markers," and the pompous reading of the absurdly arbitrary rules of versification. Hans Sachs, the cobbler-poet, is of course also a historical figure. On the tedious train journey just mentioned, the body of the Prelude shaped clearly in Wagner's mind. His next musical inkling came to him in Paris, where he wrote the poem in 30 days. He was strolling through the Palais Royal when there suddenly occured to him the theme for this superb choral greeting to Hans Sachs.

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Programme 56

THURSDAY, JULY 3, 1924

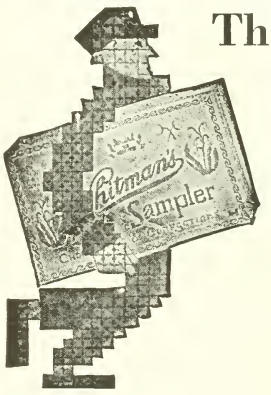
OPERATIC PROGRAMME

1. EUGEN ONEGIN, Polonaise Tchaikovsky
2. *THE BARTERED BRIDE, Overture Smetana
3. PAGLIACCI, Intermezzo Leoncavallo
4. FAUST, Fantasia Gounod

5. LOHENGRIN, Prelude Wagner
6. CARMEN, Gipsy Dance Bizet
7. OTHELLO, Ave Maria Verdi
8. SAMSON AND DELILAH, Bacchanale Saint-Saëns

9. MADAME BUTTERFLY, Selection Puccini
10. THE TALES OF HOFFMANN, Barcarolle Offenbach
11. THE PROPHET, Coronation March Meyerbeer

*Centennial celebrations and special concerts have been given in many parts of the world during the past spring, in honor of Friedrich Smetana (born March 2, 1824). The two composers, Smetana and Dvorák, succeeded between them in establishing a truly national Bohemian school of music. Of these Smetana was the pioneer. Accused of merely imitating German music, and Wagner in particular, Smetana retorted with "The Bartered Bride," a light score, full of Czech dances and melodies. He called it "a scornful defiance of those who have called me a Wagnerite," and indeed this eminently successful opera stilled all such taunts.



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(OVER)

"Koussevitzky as a Magnetic Personality."

(By Olin Downes in the *New York Times*, June 15, 1924.)

In a four column article in the *New York Times*, Olin Downes, the music critic, reviews the last of the *Concerts Koussevitzky* at the Paris *Opéra* on May 29, and records the opinions of Mr. Koussevitzky as expressed to him after the performance. Mr. Downes characterizes the new leader of the Boston Symphony Orchestra as the conductor of the hour in Paris, whose concerts are now packed to the doors.

The writer thus states his impressions of the great Russian in the act of conducting:

"On the conductor's stand he is a figure to watch as well as to hear. Tall, with dark hair which is graying, with nervous hands and face which sensitively reflects his mood, and with a degree of bodily command that pertains to few conductors, Koussevitzky plays, obviously but not the less effectively, on his orchestra. He has no mannerism or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in the music. With a chorus of some good qualities and others by no means so good, and an orchestra which Mr. Koussevitzky will not prefer to the Boston Symphony, he secured the most expressive and, at times, volcanic response to his wishes. And at such times the conductor was a figure to remember—erect, imperious, his face working with his own emotions; a hand of which the fingers themselves are eloquent suddenly bringing out an outburst of tone from the chorus; a glance which, sweeping over the orchestra, brings equally sudden and dramatic results. Koussevitzky has the stamp of a leader. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does, which, if he were less sincere and individual as a musician than he is, would be a compelling force for public success. Nor is he in the habit of allowing an audience or an orchestra to stagnate under him.

* * *

Koussevitzky's Interpretations

"Words of M. Koussevitzky, outlining his attitude on the subject of orchestral programs, modern and classical music, will be of interest to those who attend his concerts next winter. 'I would like to make it clear,' said the conductor, 'that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time.' "

(over)



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FRIDAY, JULY 4, 1924

Programme 57

REQUEST PROGRAMME

1. RIDE OF THE VALKYRIES Wagner
2. WALTZ, "On the Beautiful Blue Danube" Strauss
3. RÊVE ANGELIQUE (Kammenoi Ostrow) Rubinstein
4. FANTASIA, "Carmen" Bizet

5. SECOND HUNGARIAN RHAPSODY Liszt
6. EILI, EILI Arranged by Jacchia
 (Solo trumpet — GEORGES MAGER)
7. THE LARK Glinka-Jacchia
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* In the Troll King's Grotto
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. MARCHE SLAVE Tchaikovsky



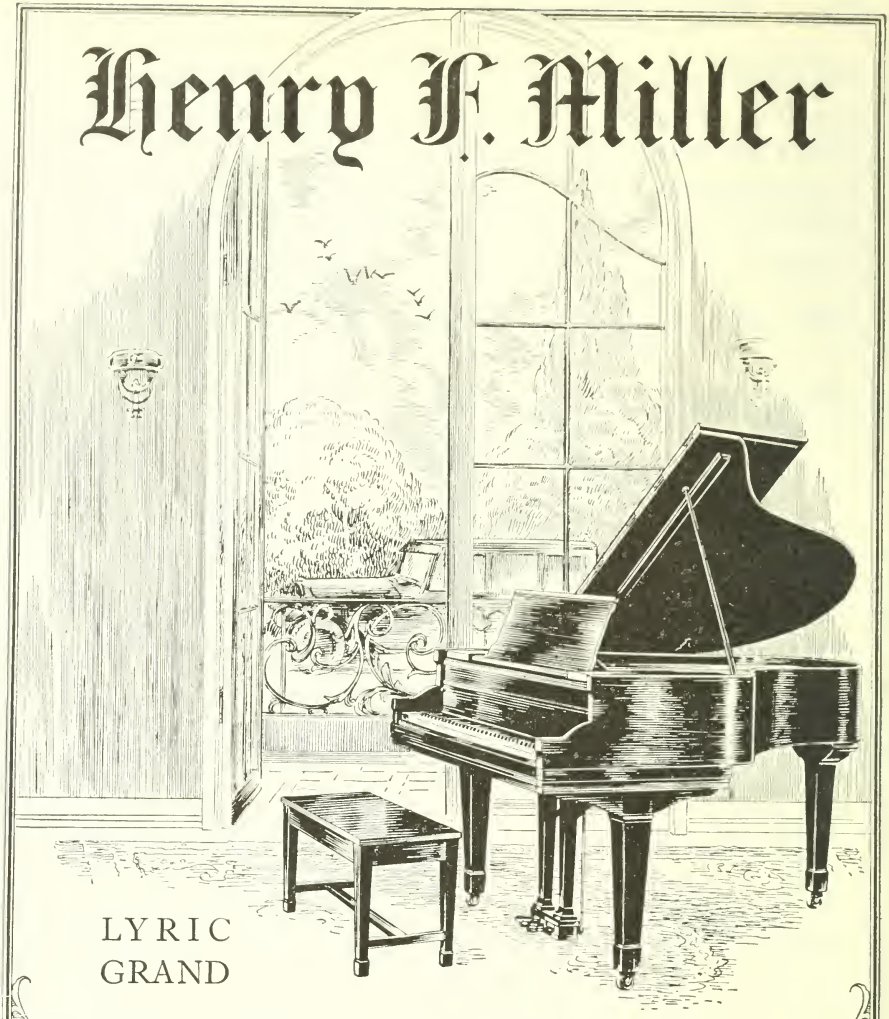
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SATURDAY, JULY 5, 1924

Programme 58

CLOSING NIGHT

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" Berlioz
2. OVERTURE, "The Arrow Maker" Schenck
3. WALTZ, "1001 Nights" Strauss
4. FANTASIA, "Aïda" Verdi

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE HOLY GRAIL, "Parsifal" Wagner
7. LILT from "College Life" Lewis
8. FIRST HUNGARIAN RHAPSODY Liszt

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. RUSSIAN FOLK SONG, "Dubínushka" Arranged by Agide Jacchia
 (Trumpet, GEORGES MAGER)
11. IN THE TROLL KING'S GROTTO Grieg

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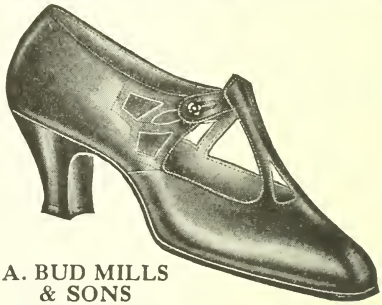


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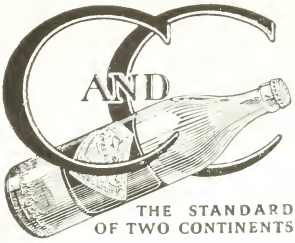
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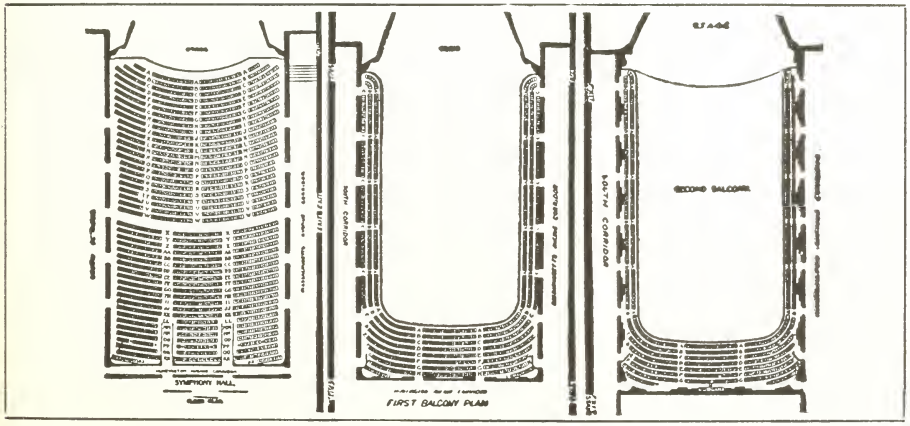
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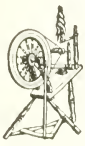
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MONDAY, JUNE 30, 1924

Programme 53

POLISH PROGRAMME

1. MARCH, "Sigurd Jorsalfar" Grieg
2. OVERTURE to "Mignon" Thomas
3. WALTZ, "España" Waldteufel
4. FANTASIA, "Il Trovatore" Verdi

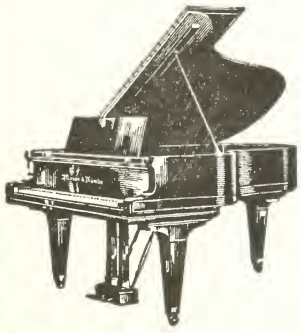
5. *MAZURKA from "Halka" Moniuszko
6. VIOLIN SOLO—Polonaise (No. 2 in D major) Wieniawski
 (JULIUS THEODOROWICZ)
7. NOCTURNE, Op. 48, No. 1 Chopin
 (Arranged by AGIDE JACCHIA)
8. FANTASIA, "Manru" Paderewski

9. POLSKIE KWIATY, Selection of Polish Songs
 (Arranged by KATZ)
10. THE LOST CHORD Sullivan
 (Trumpet—GEORGES MAGER)
11. *TANIEC GÓRALSKI from "Halka" Moniuszko

*Among Polish composers, Stanislaw Moniuszko (1819-72) is generally ranked second to Chopin. He is quite unknown outside Poland on account of the purely national character of his compositions. He did not originate opera in Poland but he is the true creator of National Polish Opera. His first opera was produced at Wilno (Vilna) in 1858 and he composed six operas on national themes, which have kept the stage ever since. "Halka," his masterpiece, with its simplicity, its tenderness, and its appeal to national sentiment, is considered the greatest opera of Poland.

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Programme 54

TUESDAY, JULY 1, 1924

ITALIAN PROGRAMME

1. PROLOGUE to "Pagliacci" Leoncavallo
2. OVERTURE to "Giovanna d'Arco" Verdi
3. MINUET Boccherini
4. FANTASIA, "Tosca" Puccini

5. DANCE OF THE HOURS from "La Gioconda" Ponchielli
6. ROMANZA Martucci-Jacchia
7. GOOD-BYE Tosti
 (Solo trumpet—GEORGES MAGER)
8. OVERTURE to "William Tell" Rossini

9. SELECTION, "Mefistofele" Boïto
10. INTERMEZZO, "Cavalleria Rusticana" Mascagni
11. WALTZ, "Il Bacio" ("The Kiss") Arditi

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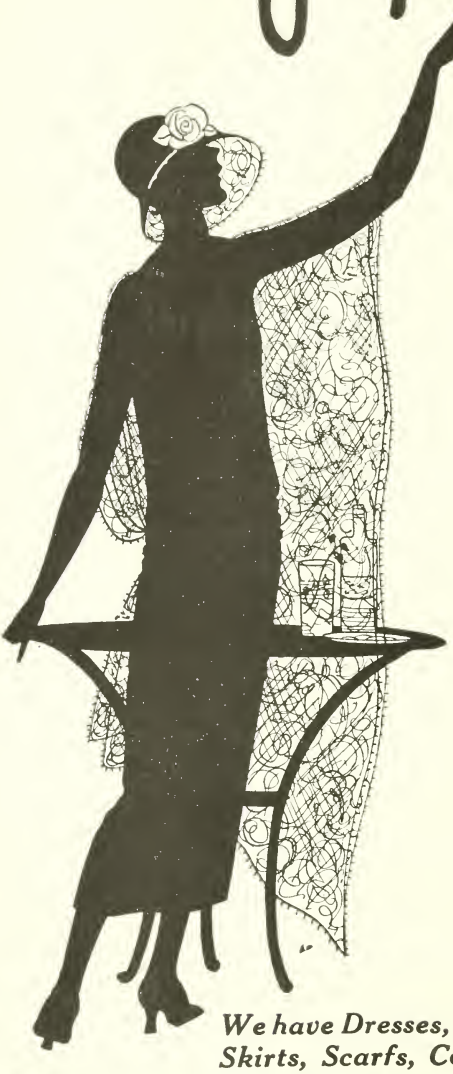
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WEDNESDAY, JULY 2, 1924

Programme 55

WAGNER PROGRAMME

1. FIRST HUNGARIAN DANCE Brahms
2. OVERTURE to "Sakuntala" Goldmark
3. WALTZES from "Der Rosenkavalier" Strauss
4. *EXCERPTS from "The Mastersingers of Nuremburg," Act III . . . Wagner
 Introduction—Dance of the Apprentices—Homage to Hans Sachs

5. BACCHANALE from "Tannhäuser"
6. INTRODUCTION to Act III, "Lohengrin"
7. DREAMS
 (Solo Violin, JULIUS THEODOROWICZ)
8. MAGIC FIRE MUSIC from "The Valkyrie" } Richard Wagner

9. SELECTION, "Martha" Flotow
10. LARGO Handel
 (Solo violin, harp, organ and strings)
11. CHARGE OF THE HUSSARS Spindler

*In a Venetian gallery, Wagner once came upon Titian's "Assumption of the Virgin." Its sublime conception revived in him his old creative powers, and in an instant he determined to compose *Die Meistersinger*. He immediately journeyed to Vienna, in search of the rare mediæval manuscript, Wagenseil's *Nuremburg Chronicle*. From this he incorporated in his libretto the listed names of the Master trade-guild musicians, their quaint procedure of song trials in the Church of St. Katherine, with the "markers," and the pompous reading of the absurdly arbitrary rules of versification. Hans Sachs, the cobbler-poet, is of course also a historical figure. On the tedious train journey just mentioned, the body of the Prelude shaped clearly in Wagner's mind. His next musical inkling came to him in Paris, where he wrote the poem in 30 days. He was strolling through the Palais Royal when there suddenly occured to him the theme for this superb choral greeting to Hans Sachs.

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THURSDAY, JULY 3, 1924

Programme 56

OPERATIC PROGRAMME

1. EUGEN ONEGIN, Polonaise Tchaikovsky
2. *THE BARTERED BRIDE, Overture Smetana
3. PAGLIACCI, Intermezzo Leoncavallo
4. FAUST, Fantasia Gounod

5. LOHENGRIN, Prelude Wagner
6. CARMEN, Gipsy Dance Bizet
7. OTHELLO, Ave Maria Verdi
8. SAMSON AND DELILAH, Bacchanale Saint-Saëns

9. MADAME BUTTERFLY, Selection Puccini
10. THE TALES OF HOFFMANN, Barcarolle Offenbach
11. THE PROPHET, Coronation March Meyerbeer

*Centennial celebrations and special concerts have been given in many parts of the world during the past spring, in honor of Friedrich Smetana (born March 2, 1824). The two composers, Smetana and Dvorák, succeeded between them in establishing a truly national Bohemian school of music. Of these Smetana was the pioneer. Accused of merely imitating German music, and Wagner in particular, Smetana retorted with "The Bartered Bride," a light score, full of Czech dances and melodies. He called it "a scornful defiance of those who have called me a Wagnerite," and indeed this eminently successful opera stilled all such taunts.

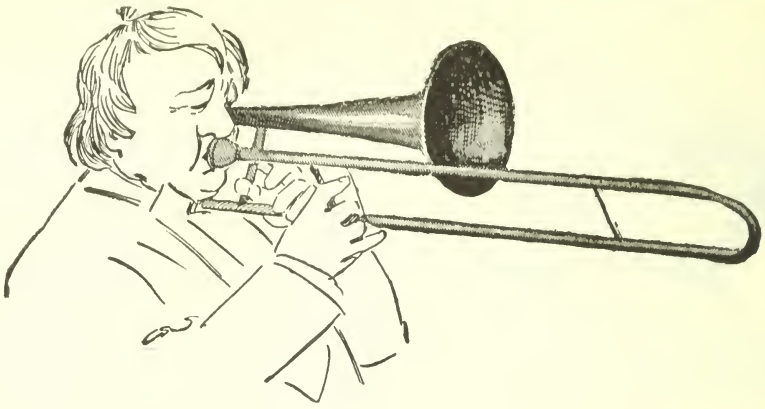
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FRIDAY, JULY 4, 1924

Programme 57

REQUEST PROGRAMME
(Repeated)

1. RIDE OF THE VALKYRIES Wagner
2. WALTZ, "On the Beautiful Blue Danube" Strauss
3. RÊVE ANGELIQUE (Kammenoi Ostrow) Rubinstein
4. FANTASIA, "Carmen" Bizet

5. SECOND HUNGARIAN RHAPSODY Liszt
6. EILI, EILI Arranged by Jacchia
 (Solo trumpet — GEORGES MAGER)
7. THE LARK Glinka-Jacchia
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* In the Troll King's Grotto
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. MARCHE SLAVE Tchaikovsky

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Programme 58

SATURDAY, JULY 5, 1924

CLOSING NIGHT PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" Berlioz
2. OVERTURE, "The Arrow Maker" Schenck
3. WALTZ, "1001 Nights" Strauss
4. FANTASIA, "Aïda" Verdi

5. BALLET SUITE, "Sylvia" Délibes
 a. Les Chasseresses *b.* Cortège de Bacchus
6. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE HOLY GRAIL, "Parsifal" Wagner
7. LILT from "College Life" Lewis
8. FIRST HUNGARIAN RHAPSODY Liszt

9. DANCE OF THE HOURS from "La Gioconda" Ponchielli
10. RUSSIAN FOLK SONG, "Dubínushka" Arranged by Agide Jacchia
 (Trumpet, GEORGES MAGER)
11. IN THE TROLL KING'S GROTTO Grieg

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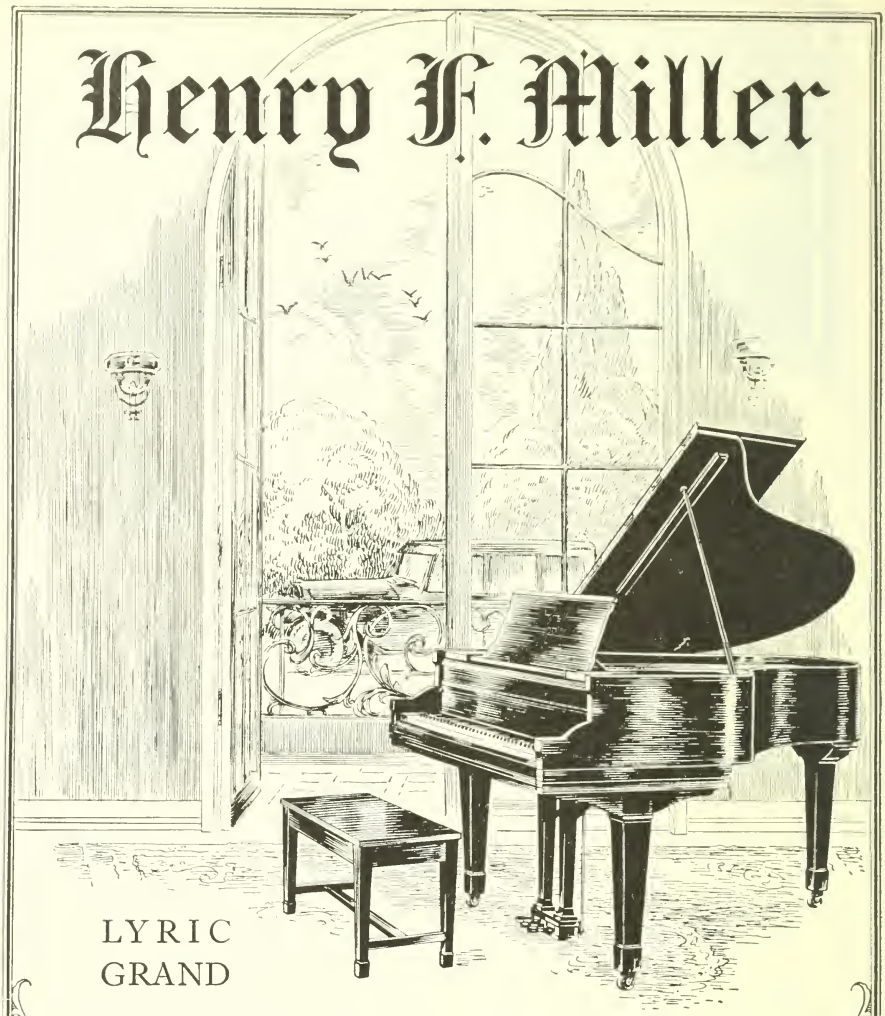
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"Koussevitzky as a Magnetic Personality."

(By Olin Downes in the *New York Times*, June 15, 1924.)

In a four column article in the *New York Times*, Olin Downes, the music critic, reviews the last of the *Concerts Koussevitzky* at the Paris *Opéra* on May 29, and records the opinions of Mr. Koussevitzky as expressed to him after the performance. Mr. Downes characterizes the new leader of the Boston Symphony Orchestra as the conductor of the hour in Paris, whose concerts are now packed to the doors.

The writer thus states his impressions of the great Russian in the act of conducting:

"On the conductor's stand he is a figure to watch as well as to hear. Tall, with dark hair which is graying, with nervous hands and face which sensitively reflects his mood, and with a degree of bodily command that pertains to few conductors, Koussevitzky plays, obviously but not the less effectively, on his orchestra. He has no mannerism or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in the music. With a chorus of some good qualities and others by no means so good, and an orchestra which Mr. Koussevitzky will not prefer to the Boston Symphony, he secured the most expressive and, at times, volcanic response to his wishes. And at such times the conductor was a figure to remember—erect, imperious, his face working with his own emotions; a hand of which the fingers themselves are eloquent suddenly bringing out an outburst of tone from the chorus; a glance which, sweeping over the orchestra, brings equally sudden and dramatic results. Koussevitzky has the stamp of a leader. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does, which, if he were less sincere and individual as a musician than he is, would be a compelling force for public success. Nor is he in the habit of allowing an audience or an orchestra to stagnate under him.

* * *

Koussevitzky's Interpretations

"Words of M. Koussevitzky, outlining his attitude on the subject of orchestral programs, modern and classical music, will be of interest to those who attend his concerts next winter. 'I would like to make it clear,' said the conductor, 'that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done. As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time.'"

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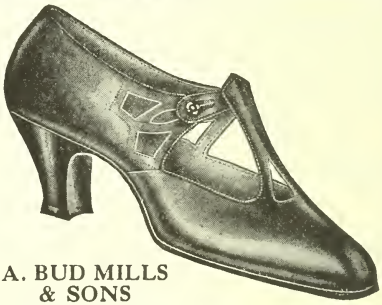


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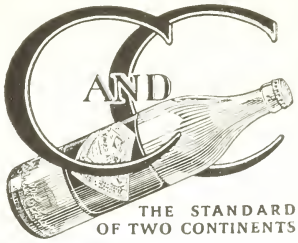
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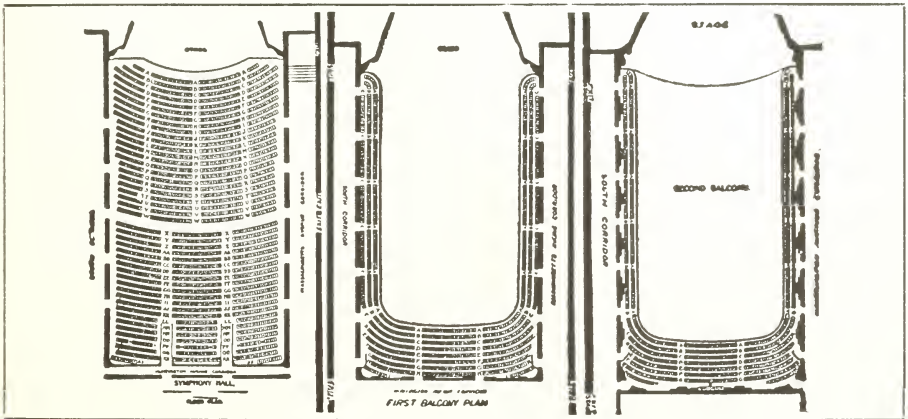
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THURSDAY, JULY 3, 1924

Programme 56

OPERATIC PROGRAMME

1. EUGEN ONEGIN, Polonaise Tchaikovsky
2. *THE BARTERED BRIDE, Overture Smetana
3. PAGLIACCI, Intermezzo Leoncavallo
4. FAUST, Fantasia Gounod

5. LOHENGRIN, Prelude Wagner
6. CARMEN, Gipsy Dance Bizet
7. OTHELLO, Ave Maria Verdi
8. SAMSON AND DELILAH, Bacchanale Saint-Saëns

9. MADAME BUTTERFLY, Selection Puccini
10. THE TALES OF HOFFMANN, Barcarolle Offenbach
11. THE PROPHET, Coronation March Meyerbeer

*Centennial celebrations and special concerts have been given in many parts of the world during the past spring, in honor of Friedrich Smetana (born March 2, 1824). The two composers, Smetana and Dvorák, succeeded between them in establishing a truly national Bohemian school of music. Of these Smetana was the pioneer Accused of merely imitating German music, and Wagner in particular, Smetana retorted with "The Bartered Bride," a light score, full of Czech dances and melodies. He called it "a scornful defiance of those who have called me a Wagnerite," and indeed this eminently successful opera stilled all such taunts.

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Programme 57

FRIDAY, JULY 4, 1924

REQUEST PROGRAMME
(Repeated)

1. RIDE OF THE VALKYRIES Wagner
2. WALTZ, "On the Beautiful Blue Danube" Strauss
3. RÊVE ANGELIQUE (Kammenoi Ostrow) Rubinstein
4. FANTASIA, "Carmen" Bizet

5. SECOND HUNGARIAN RHAPSODY Liszt
6. EILI, EILI Arranged by Jacchia
 (Solo trumpet — GEORGES MAGER)
7. THE LARK Glinka-Jacchia
8. OUVERTURE SOLENNELLE, "1812" Tchaikovsky

9. SUITE, "Peer Gynt" Grieg
 a. Morning Mood *b.* In the Troll King's Grotto
10. AVE MARIA Schubert-Wilhelmj
 (Solo violin, harp, organ and strings)
11. MARCHE SLAVE Tchaikovsky

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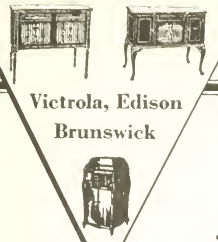
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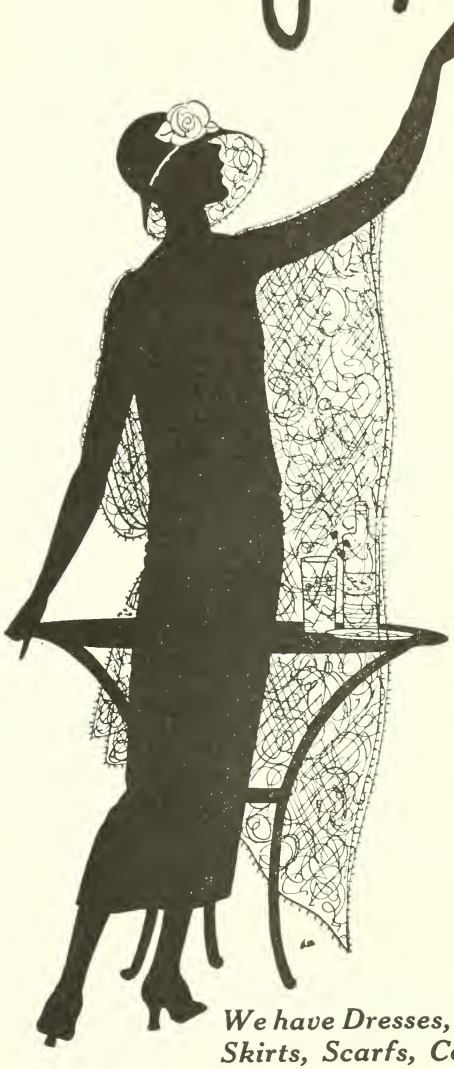
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SATURDAY, JULY 5, 1924

Programme 58

CLOSING NIGHT

PROGRAMME

1. MARCH, "Rakoczy" Berlioz
2. OVERTURE, "The Arrow Maker" Schenck
3. WALTZ, "1001 Nights" Strauss
4. FANTASIA, "Aïda" Verdi

5. FROM THE BALLET SUITE, "Sylvia" Délibes
 Cortège de Bacchus
6. LARGO from the "New World" Symphony Dvořák
7. LILT from "College Life" Lewis
8. OVERTURE to "Tannhäuser" Wagner

9. MILITARY MARCH Saint-Saëns
10. RUSSIAN FOLK SONG, "Dubínushka" Arranged by Agide Jacchia
 (Trumpet, GEORGES MAGER)
11. FINALE OF THE FOURTH SYMPHONY Tchaikovsky

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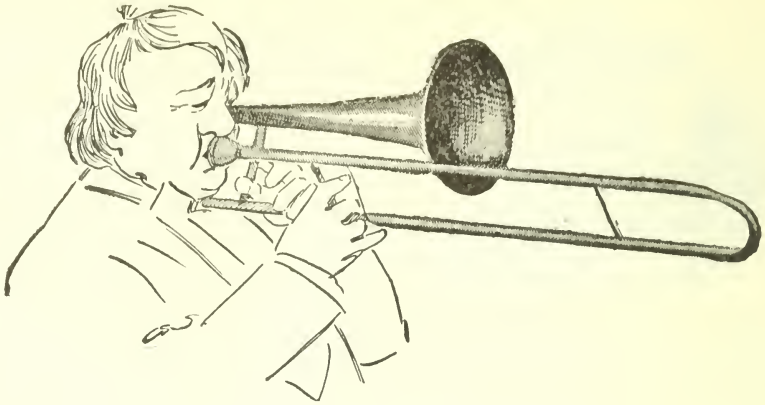
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It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

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Pureoxia, Siphons of Seltzer or Carbonic . . 25

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Apollinaris Lemonade 35

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1 lb. Masterpieces	1.25
1 lb. Nut & Fruit	1.50
½ lb. Select	60
½ lb. Masterpieces	75
½ lb. Caramels	30

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1 lb. Quality	1.00
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Cynthia Pepps	25
Matinee Assorted	15

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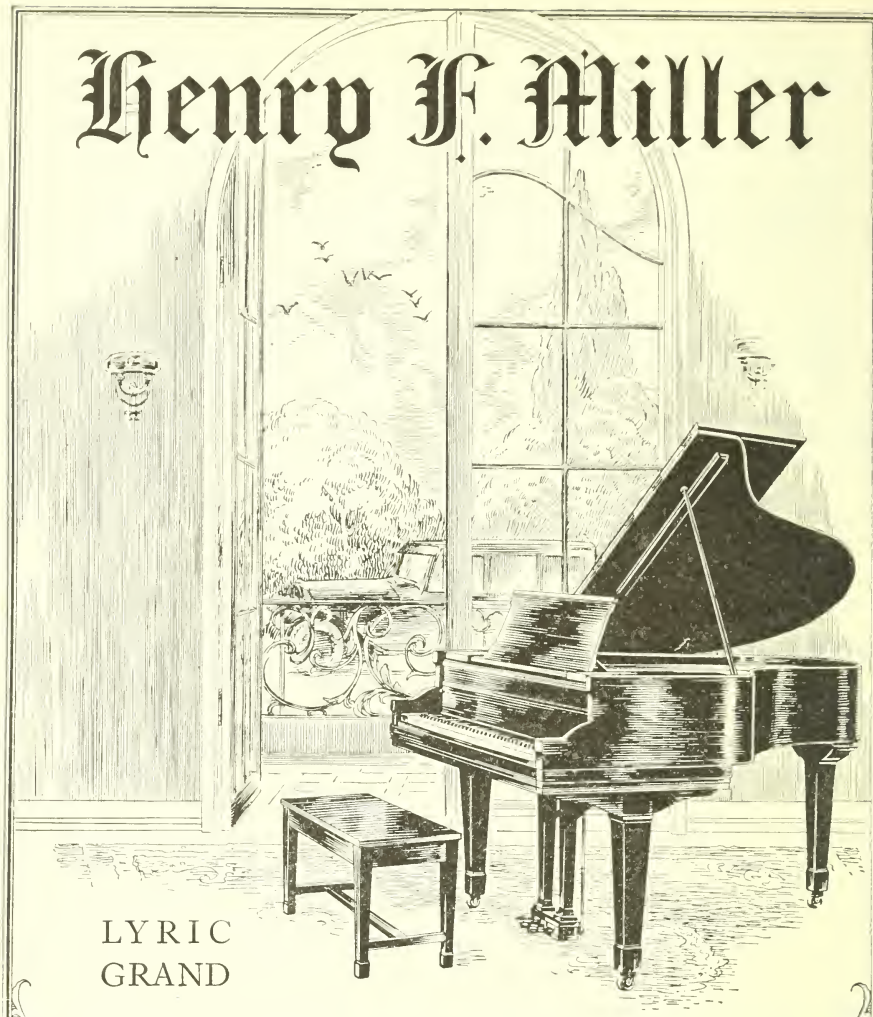
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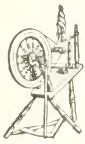
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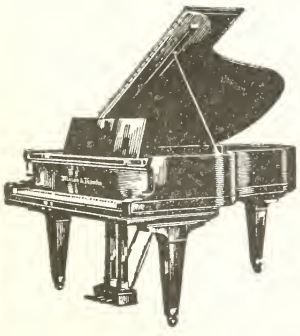
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"Koussevitzky as a Magnetic Personality."

(By Olin Downes in the *New York Times*, June 15, 1924.)

In a four column article in the *New York Times*, Olin Downes, the music critic, reviews the last of the *Concerts Koussevitzky* at the Paris *Opéra* on May 29, and records the opinions of Mr. Koussevitzky as expressed to him after the performance. Mr. Downes characterizes the new leader of the Boston Symphony Orchestra as the conductor of the hour in Paris, whose concerts are now packed to the doors.

The writer thus states his impressions of the great Russian in the act of conducting:

"On the conductor's stand he is a figure to watch as well as to hear. Tall, with dark hair which is graying, with nervous hands and face which sensitively reflects his mood, and with a degree of bodily command that pertains to few conductors, Koussevitzky plays, obviously but not the less effectively, on his orchestra. He has no mannerism or particular gestures that a single concert fixes in the mind, but does appear to embody in every movement what he finds in the music. With a chorus of some good qualities and others by no means so good, and an orchestra which Mr. Koussevitzky will not prefer to the Boston Symphony, he secured the most expressive and, at times, volcanic response to his wishes. And at such times the conductor was a figure to remember—erect, imperious, his face working with his own emotions; a hand of which the fingers themselves are eloquent suddenly bringing out an outburst of tone from the chorus; a glance which, sweeping over the orchestra, brings equally sudden and dramatic results. Koussevitzky has the stamp of a leader. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does, which, if he were less sincere and individual as a musician than he is, would be a compelling force for public success. Nor is he in the habit of allowing an audience or an orchestra to stagnate under him.

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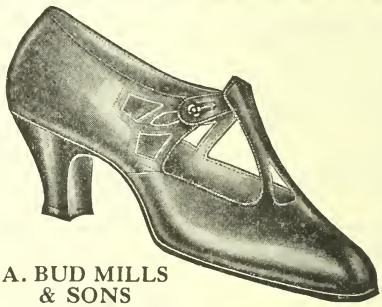
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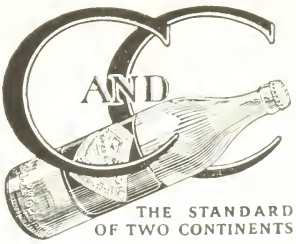
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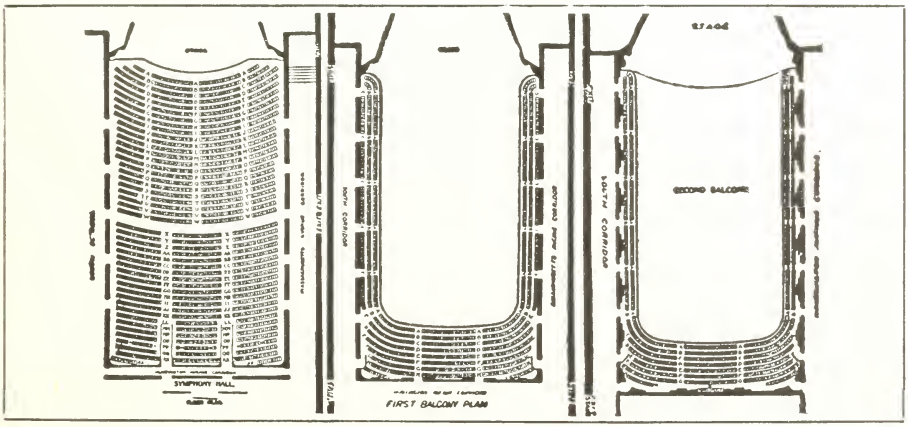
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